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ABSTRACT

This state guide to curriculum planning is designed to provide direction to teachers, administrators, and curriculum specialists for developing programs in informal drama and theatre. For each school level (preschool, elementary, middle, and high school) the following topics or concepts are discussed in terms of the student at that level: informal drama, formal theatre, appreciation and criticism, and evaluation. Each section also includes an overview of students' physical, social, emotional, and cognitive development at the level being discussed. A list of references accompanies each section. Critical issues in drama and theatre education also are discussed including college preparation, barriers to enrollment in the arts, and students at risk. The appendixes include: a glossary, a list of play publishers, films & videos for teaching theatre, and a list of theatre supply companies. (DB)

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Herbert J. Grover, State Superintendent

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A Guide to Curriculum Planning in Classroom Drama and Theatre

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Foreword

At no time in recent history have there been so many promising signs for the advancement of arts education. Nationwide, there is an awakening to the benefits of instruction and participation in all art forms for all children. Around the country, curriculums are being developed, arts educators hired, and high school graduation requirements changed to include study in the arts.

In addition to increased activity at the state and national level, the National Endowment for the Arts has devoted significant energies to arts education. Education in theatre and drama, music, dance, and the visual arts was the subject of its 1988 report to Congress entitled *Towards Civilization*. The authors concluded:

> Young people missing out on arts education not only fail to become culturally literate, they miss the joy and excitement of learning the skills of creation and problem solving in the arts. They learn neither how to communicate their thoughts and dreams nor how to interpret the communication of the thoughts and dreams of others.

Drama and theatre education has blossomed as a result of this spotlight on the importance of arts education. *A Guide to Curriculum Planning in Classroom Drama and Theatre* celebrates the benefits of instruction in this discipline.

The drama and theatre task force has developed a guide for curriculum planners that addresses the needs of both the classroom teacher and the educator trained in theatre. Drawing upon current research and practice, the guide presents a conceptual framework for a sequential, discipline-based drama and theatre curriculum. Experiences and instruction in informal drama and formal theatre are presented for development of the individual child, the child as performer, and the child as respondent. Focus is given throughout this guide to appreciation and criticism of drama and theatre.

Although the task force makes strong recommendations and accompanies them with rationales and research, it is not a mandate or a state curriculum. Administrators, supervisors, and teachers must be responsible for the curricular decisions that best serve their respective districts. The task force does not claim to have made the final decisions regarding the teaching of drama and theatre, only to have made the task easier for those who ultimately must make the decisions.

Herbert J. Grover
State Superintendent

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Overview

Introduction
Rationale
Informal Drama as a Teaching Medium
Education in Appreciation and Criticism
Curriculum Planning Model
Recommendations of the Drama and Theatre Task Force
Developing Curriculum

Introduction

Theatre is an enduring art form that presents drama to an audience. It possibly dates back to the earliest ancestors, who acted out significant events and experiences rather than simply retelling the circumstances. It is the art form that most closely resembles life because it holds a mirror up to nature as people speak and recreate actions in front of an audience. Through these re-enactments, theatre can help people see and understand themselves and others.

With this ability to reflect life, theatre and its counterpart, drama, pervade human existence. Throughout their lives, people use drama to experiment with problems, plan for or relive exciting moments, and express and explore feelings. Drama is one of the major modes of learning for children before they enter school. As Geraldine Siks wrote in *Creative Drama: An Art of Children*, "Drama comes into the classroom with every child."

Art is not an ornament in our lives anymore than education is. Both need to be woven into the total experience of a full life. If we look closely, we'll see that art is education. Painting and sculpture and crafts educate our visual and tactile senses; music and drama teach us to listen and to reflect on the world around us. The arts sharpen our senses and teach us how to absorb information more quickly and on different levels. In today's complex world, we need to teach our children how to master a multitude of inter-related facts.
—Joan Mondale

The theatre is also the meeting place of all other arts. It can involve the movements of dance; the worlds of literature; the colors, lines, and textures of the visual arts; and the rhythms and tempos of music. As art forms that can grow directly out of students' experiences and allow them to explore thought, feeling, and behavior in action, drama and theatre can be powerful tools which deserve a prominent place in the education of all children.

Purpose of the Guide

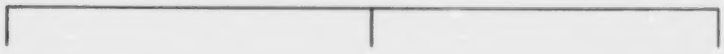
This guide to curriculum planning provides direction for developing programs in informal drama and theatre. The authors present a rationale for educating students of all ages in the theatre disciplines. This guide examines the theatre as an independent art form and discipline, as an active learning mode, and as a strategy to be used in teaching other disciplines. Goals and objectives provide a series of sequential learning experiences which permit educators to construct an effective drama and theatre curriculum.

As a guide rather than a prescriptive curriculum, this book outlines a framework local school district staff can use to build specific programs tailored to the needs of their students and communities. It is not intended to be a substitute for specific textbooks on creative drama, acting, directing, or play production.

Both the Wisconsin Department of Public Instruction's *Guide to Curriculum Planning in Social Studies* and *Guide to Curriculum Planning in English Language Arts* recommend that teachers of all subjects incorporate drama into their classroom activities. This document develops suggestions found in those guides and provides information and suggestions for dramatic activities for both the classroom teacher and the theatre specialist.

Terminology

This document uses the terms *dramatic play*, *informal drama*, and *theatre* to represent the continuum in theatre education.



dramatic play — informal drama — formal theatre

Both informal drama and formal theatre should be experienced at all grade levels.

Dramatic play refers to the natural, spontaneous play in which people explore their universe, imitating the actions and character traits of others. From early childhood and throughout life, human beings engage in dramatic play. Such play can be a major learning mode for young children as they express thoughts and feelings and explore and discover the nature of the world they live in. Often involving fantasy, it is play for the child's own enjoyment, with standards and goals established by the player rather than by a teacher or leader. Perceptive teachers can use the child's natural abilities and experiences with dramatic play as springboards to informal drama activities.

Informal drama involves students' use of their bodies, minds, and voices to create characters participating in an action. The modern word *drama* comes from the Greek word meaning "to do" or "to act," and the Greek philosopher Aristotle defined drama as "an imitation of an action." Informal drama includes a wide range of dramatic activities and situations developed by and for students themselves rather than for an outside audience.

Perhaps most widely known as "creative drama," other terms for this activity are "drama in the classroom," "educational drama," "spontaneous drama," "improvisational drama," and "drama." Regardless of the term used, the focus of informal drama is on spontaneous dramatic action led by a teacher or other leader for the education or experience of the students involved.

Theatre is a more formal discipline and art form, culminating in a dramatic presentation by actors, designers, and technicians, usually on a stage, or in a planned environment, before an audience. The word *theatre* originates from the Greek word for "seeing or viewing place." The word *auditorium* means "a hearing place." Although the word *theatre* might evoke images of a formal space with curtains and seats, it is the presence of an audience rather than a stage that characterizes theatre. When a class performs for another class they enter the world of theatre.

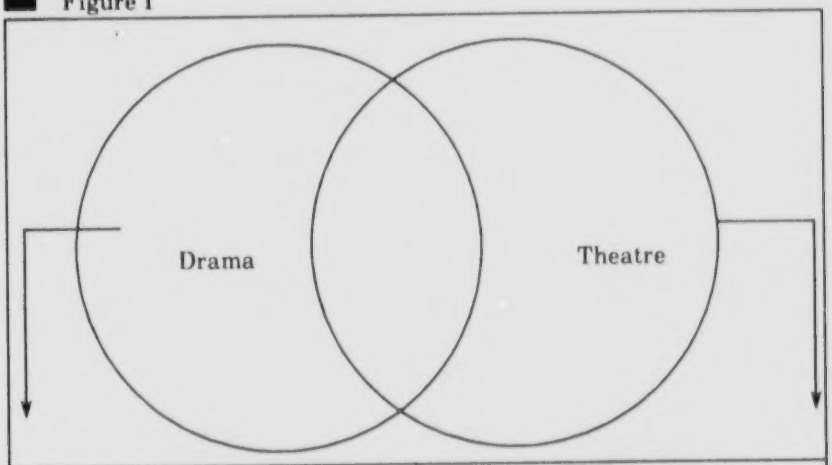
Dramatic literature, in this document, refers to play texts and other writing intended for dramatic presentation. In other contexts, the word *drama* often refers to written scripts.

A glossary of additional terms appears on page 149.

Distinctions*

While similar in some ways, drama and theatre are distinct disciplines in many others. Figure 1 suggests the amount of overlap and areas of difference, while the information that follows elaborates upon the distinctions between the two forms.

Figure 1



Drama	*Theatre*
• Participants usually improvise dialogue and action. • Drama occurs as a classroom and sometimes a rehearsal activity. • The ongoing drama process usually does not culminate in a performance for an audience outside the classroom. • The process focuses on the student's social, intellectual, emotional, creative, and aesthetic growth. • Students participate and learn as actors and audience, often in the same class session. • Drama is a discovery process through which students learn about basic drama/theatre concepts, vocabulary, and conventions as a result of direct participation. • If used at all, costumes, scenery, lighting, properties, and makeup, are tools to stimulate the imaginations of student creators.	• Performers usually memorize an actual script for dialogue and action. • Theatre work usually culminates in a performance for an audience. • A series of rehearsals prepares participants for the culminating performance before an audience. • The performance is the primary focus, although the rehearsal process facilitates the student's social, intellectual, emotional, creative, and aesthetic growth. • The audience and the actors are two distinct groups. • Theatre involves a more direct approach to learning drama and theatre concepts, vocabulary, and conventions through study, rehearsal, and performance of a script. • Costumes, scenery, lighting, properties, and makeup create an illusion for the audience.

*Figure adapted from *Drama/Theatre Resource Manual for Curriculum Planning*, Illinois State Board of Education. Used with permission, all rights reserved.

The authors of this guide recommend that a sequential K-12 curriculum be developed to teach informal drama and theatre in the classroom to every child and in every school system. Only a comprehensive curriculum beginning at the earliest level and extending through high school graduation will provide children with the essentials of a total education. A sequential and cumulative curriculum is necessary if students are to develop lifelong relationships with theatrical expression.

An organized and ongoing theatre curriculum should require students to examine the theatre as a part of daily life, as a way of enhancing knowledge and skills, and as a means of expression and enjoyment. The curriculum should respond to students' needs and interests and help them understand and appreciate the range of theatre activities available to them.

The curriculum of the school should give the student access to the important cultural tools available through which intelligence can be expanded. Among the most important of these tools are the arts.
—Elliot Eisner

In *Updating School Board Policies*, published in 1987 by the National School Boards Association, Robert Spilane, the superintendent of Fairfax County, Virginia, public schools, states, "Arts education that leads to literacy in the arts must include a comprehensive, sequential program. This means studying, understanding, and using the language of the art as it is realized in performance, creation, and analysis."

The introduction of theatre and drama into the curriculum can accomplish a number of objectives. Educational drama programs have been cited for developing a number of individual and social skills, including imagination, creativity, positive self-concepts, cooperation skills, and awareness of others. (Stewig, 1982)

The study of theatre and drama actively involves students as observers, organizers, creators, and evaluators in a wide range of experiences that can help them to develop physically, intellectually, and emotionally. It can also facilitate and motivate learning in other content areas, and it can help students remember what they have learned. When integrated into the curriculum, theatre and drama can help students develop the skills, knowledge, and sensitivity basic to a complete education. As drama actively engages students in the learning process, it can also lead to increased enthusiasm and an eagerness for learning.

Communication Skills

Before children read or write, they sing, dance, and act out stories. Thus, drama is one of their earliest ways of learning, understanding, and expressing. Education in and through drama and theatre makes it possible for children to speak many languages and to use their bodies and voices to express themselves. It helps them understand the nonverbal languages of movement, shape, color, and sound.

One of the major benefits of theatre and informal drama in the curriculum is the positive impact it can have on students' abilities to express themselves and to communicate with others. The Wisconsin English Language Arts Task Force also noted the key role of drama in the communica-

tion process. In the Wisconsin Department of Public Instruction publication *A Guide to Curriculum Planning in English Language Arts*, the task force states: "Drama incorporates all five of the communication functions (expressing, feeling, ritualizing, imagining, informing, and persuading). It provides opportunities for students to engage actively and personally in all four communication skills (listening, speaking, reading, and writing). It fosters student growth in a myriad of ways including analytical thinking, cooperative interaction, cultural appreciation, and creativity."

As students engage in dramatic activities, they actively explore, evaluate, and develop language and communications skills. They become aware of how things are said, and they may become more effective speakers and listeners.

Value of Play in Education

"One of the major obstacles to creative thinking is the concept that . . . play is frivolous."
—Roger VonOech
A Whack on the Side of Head: How to Unlock Your Mind for Innovation.

The relationship of informal drama to dramatic play is both an advantage and a barrier to its widespread acceptance in the classroom. Although most people consider play pleasurable, many regard it as inessential and nonproductive in the classroom setting, viewing it as the opposite of work. This approach considers work important, a purposeful, productive effort directed towards accomplishment of goals, while play is frivolous activity of a recreational nature. Consequently, the field of education expresses concern with "time on task." Playful behavior is often described as "just pretending" or "only playing." These qualifiers belittle play and underestimate its importance in children's education.

Jean Piaget is one of many developmental theorists who has realized the importance of play in the intellectual development of each individual, referring to it as the child's work. Piaget identified three stages of play: practice or mastery play, which is entered into for its sensory reward; symbolic play, or pretending; and games with rules. Each stage is increasingly complex, and each is beneficial for the child.

Piaget explains: ". . . practice play or mastery play enables a child to improve his [sic] motor skills. Games with rules teach a child to share and wait his turn, to learn a sense of order and logic, and to accept either the winner's or the loser's position with an appropriate reaction. Games of make-believe may involve sensory motor skills, some rules and order, and of course, turn taking and even delayed gratification." (*A Piaget Primer*)

Piaget's work emphasizes the uses of play to encourage cognitive growth. Informal drama aptly meets the need for play activities in the classroom. Working through drama is, in fact, working in harmony with the child's development, as games and physical activities are adjusted to his or her development levels.

Piaget makes a special case for the importance of symbolic and imaginative play which calls directly for the increased use of drama in the learning process. He writes: "Make-believe play leads to an expansion of a child's imagination and creativity more than practice play, more than games with rules. Symbolic play enables a child to see events in his or her mind, to imitate sounds and movements that belong to other people and animals. A child invents new ways of using materials and objects. He or

she can be anyone, go anywhere, do anything in his or her imagination. When a child learns to pretend, he or she learns to master his or her environment." (*A Piaget Primer*)

The process of play also provides a valuable link to the creative process. In his essay "The Need for Creative People," psychologist A. H. Maslow states that teaching facts is not a useful educational objective: "Facts change at such a rapid rate that . . . we are confronted in practically every area of life with obsolescence of old facts, theories, and methods."

Maslow believes that students must be equipped to meet the unexpected, "We must teach them to be creative persons at least in the sense of being able to confront novelty, to improvise. They must not be afraid to change but rather must be comfortable with change and novelty and if possible . . . even be able to enjoy novelty and change." The processes used in informal drama can enable students to master improvisational skills and learn approaches for creative problem solving in an active way.

While the writings of experts on play have created an awareness of the need for play with younger children, they have had less impact on the education of adolescents and teenagers. As education becomes more product oriented and adult focused, it devotes less time to play in the classroom. However, the need to practice skills, to understand themselves and others, and to master their environments does not end when students reach high school. Consequently, a curriculum which incorporates opportunities for informal drama continues to have value on all educational levels.

Finally, an increased use of play in education can make learning more enjoyable. Those who define play as the opposite of work should be reminded that there is no single English word for "fun in work." Synonyms for "work" include labor, toil, drudgery, and travail. These words indicate important cultural attitudes about work. It is not difficult to sense why students can be frustrated by requests that they work harder in school. If working means having no fun, it means not playing. Thus it also implies not taking advantage of the knowledge, abilities, and skills that play calls into action.

Pursuing a difficult task with a playful manner can be extremely beneficial. Learning to approach serious business through the mechanisms of play can help anyone relax and enter into a situation with the expectation of enjoyment. Playful approaches can make tasks pleasurable. The results will reflect that joy and possibly bring about discoveries that will increase satisfaction with both process and product. A student who learns to enjoy the educational process can increase both knowledge and the commitment to learning. A playful approach which includes random and lateral thinking also allows for a logical transition to creative problem solving.

Drama and Problem Solving

Although theatre is an essential part of the curriculum because of its value as an art form, it can be beneficial to the rest of the curriculum as well. Just as informal drama can enhance exploration of content in sub-

ject areas such as mathematics, science, social studies, and art, it can also be used to develop problem solving skills.

Informal drama facilitates two different types of problem solving: one relates to dramatic elements and the other to participation. For example, students can be involved in making decisions about many dramatic elements, such as the following with help from teachers:

- "How will we portray these *characters*?" When working from story material, students have the author's ideas about the characters, but these often need further development. Teachers can encourage inference-making while students discuss what they know about a character and what they speculate about a character. They need help exploring and making choices about the characters they play.
- "Where will we *set* the action?" Although the author usually provides a setting, it is often described briefly. Students must develop their understanding of the setting in order to portray it, often with few, if any, physical props.

Informal drama activities allow young people to participate, explore, and experiment in the world rather than merely observe it.
—Joan Lazarus

Making settings convincing is particularly challenging when students are working with historical material. Gathering details about what existed in the period being depicted is more than an academic exercise when students use their research to plan a dramatization.

- Many scenes require student involvement in solving the problems of *introducing* and *concluding* their dramatizations: "How will we begin this scene?" "How will we end this scene?" "What else might happen in this scene?" The last question encourages divergent thinking.
- "How can we make the *conflict* believable and interesting?" What do the characters need to do with their voices, with word choice, with body movements, to make the scene convincing? To solve this problem, students use what they have learned about literary elements including plot, setting, characterization, conflict, theme, and resolution. They use their knowledge of such elements in a dramatic context to solve problems.

As students plan, rehearse, and play scenes for other students, they learn to answer these types of complex questions. In addition, they work to solve problems that fall into another large category: how to organize the efficient, effective cooperation of a group. Often in drama, students work in smaller subgroups, each planning a dramatization. In this context, they confront and resolve a number of questions.

- "Who will play which *character*?" Unlike formal theatre experiences in which a teacher/director usually assigns parts, small-group dramatizations allow students to work out role responsibilities themselves. Children learn to move from self-serving actions like choosing their friends into more group-serving actions like deciding the strengths and weaknesses of each character and then assigning parts.
- "How can we make the drama *different or more effective*?" Any scene can be played more than once, and often student interest will justify replaying the scene several times. Replaying can encourage a great deal of problem solving and decision making as the scene is changed to incorporate new ideas or to build upon earlier enactments. With practice and

guidance, students can learn the skills of cooperative problem solving that will serve them well in situations beyond the drama class.

Informal Drama as a Teaching Medium

Many teachers want their students to participate in informal drama for its own sake, because it can lead to beneficial aesthetic outcomes. Enabling students to experience the dramatic elements of character, plot, setting, conflict, and resolution can be justified not only as a means of teaching drama itself, but also because the experiences and concepts gained can be transferred to other subjects, such as writing and the study of literature.

Even teachers with minimal or no formal drama training can use drama as a useful instructional vehicle. They can, for example, use drama to prepare students for material to be learned, to present content, to consolidate understanding, to extend learning, and to assess students' comprehension of subject matter.

Preparation

To prepare students for material, the teacher can identify some salient aspect of the content and devise a drama activity to illustrate it before beginning formal presentation. For example, to teach the concept of metamorphosis, a teacher might begin by asking the students to form their bodies into an interesting shape and move through the room while maintaining that shape. At a signal, the students curl into as small a shape as possible. At the next signal, they stretch into as large a shape as possible. At another signal, they come out of the shape and move into a different body position, traveling through the room differently than before. After this preparatory exercise, the teacher can present information about metamorphosis.

Presentation

Teachers can use drama to present new materials. For example, in a lesson about the settling of the American West, students can assume pioneers' roles, with the teacher as the wagonmaster. The group can choose the location of their new home and discuss what they will need to do to survive. The wagonmaster mediates as students determine necessary tasks. In small groups, students can use pantomime and dialogue to develop their tasks and experience or explore the situation dramatically. Afterwards, they can compare lists of tasks with a textbook list and ask, "What are the differences and why?"

Consolidation

To consolidate material, the teacher can plan drama experiences that give students more practice in using ideas or content presented. For example, drama can enrich a mathematics class in which students have been working on the various combinations of numbers that add up to five: 5 + 0, 4 + 1, 3 + 2, and so on. The consolidating drama activity could involve students in a train ride. The teacher could ask students to take turns being the conductor whose task is to divide the other students into groups which, when combined, will add up to five. Each train seat should hold five people. The last seat can have fewer than five children if necessary.

Extension

A teacher can extend learning through drama, asking students to add related information to what they have learned. An art class discusses visual elements such as line, shape, color, and space in paintings. To help students build a new understanding of why artists might combine elements in particular ways, the teacher could involve them in a drama. Each student picks a painting of interest and does some research about the artist. Students divide into pairs. Each assumes either the role of famous artist or reporter. Artists explain elements in their painting; reporters must ask questions to learn more. Roles can be reversed to balance the learning experiences.

Assessment

Finally, drama can also be used as a tool to assess student learning. Role playing and interviewing in character help assess a student's knowledge and level of involvement with a subject. For example, in a unit on the basic food groups, the teacher assigns drama experiences to test comprehension. Children can work in pairs, one pantomiming a chef preparing a food from each of the basic food groups. The chef must communicate which food he or she is preparing. The partner must write down the names of each food pantomimed. Then they reverse their roles.

Additional exemplary lessons will be found in the sections on the different grade levels throughout this curriculum guide.

The Teacher's Role in Informal Drama

Drama is a group activity that emphasizes group problem solving and cooperative interaction. By its nature it requires the teacher to lead or guide, rather than direct, a group through drama activities. Guidance involves leading students through activities in a manner that leaves each member free to respond in an individual way. Rather than directing, or telling members what to do, a teacher gives students the freedom to make their own decisions and to express themselves within the structure of a planned, informal drama lesson.

Guiding a group also means keeping it focused and moving toward session goals. The teacher can employ a number of strategies to guide informal drama activities.

Giving Directions

Teachers guide students by giving clear, concise, open-ended directions that allow each child to respond individually.

Establishing Rules

Developing mutually agreed-upon rules for drama is also helpful. Rules can be simple, but they should be clearly and consistently established. "When I say freeze, everyone must stop." "Only one person talks at a time." "Let's play these games without bumping into anyone else."

Sidecoaching

Sidecoaching is the technique of giving students responses, suggestions, or cues *as they work*. Sometimes group members can sit quietly with their eyes closed, listening to a teacher sidecoach as they picture things in their minds. In this case, they do not respond verbally. They *show* their responses in their actions or by visualizing what they hear. At other times, students may listen to suggestions while a group is actively involved in an informal drama lesson.

Examples of sidecoaching comments designed to stimulate imagination and creative skills are: "Picture in your mind that you are in a very small space. How small is it? Can you hear anything? What is the temperature?" Sidecoaching instructions should always leave room for individual expression. Asking open-ended questions can help students refine choices and make their actions clearer.

Sidecoaching, like direction, may require a specific response: "Freeze!" "In slow motion, begin playing with the ball." "Show with your whole body how big this space is. What do the sides of the space feel like? Show with your back, arms, and legs that you're really trying to get out."

Sidecoaching can also give a group reinforcement keeping them on task and moving toward the teacher's goals. "Good! Excellent concentration." "Keep your eyes closed, remember." "Try this without making a sound."

An important part of sidecoaching is watching and listening to students. With observation, teachers can make suggestions that will help individuals as well as the entire group.

Questioning

Asking questions is a basic way of guiding a group from one activity into another rather than telling the group what to do. Questions encourage students to discuss what could happen next and to solve the problems presented. The teacher does not necessarily know all the

You try not to appear as an omnipotent expert. You prefer to be seen as an interested listener rather than as teller. You are used to valuing every well intentioned contribution that is made by your children, regardless of aptitude. Crucially, you help children to see their existing experience of the world as a valid and useful resource for further learning. You help children build bridges between what they already know and the new information presented by school learning.
—Jonothan Neelands

answers. He or she can present problems or focus the thinking of the group so that the answers can be discovered in the playing of the scene.

- "I've just gotten word that there might be a spy on board our plane. What should we do?"
- "What could the people in this town give the peddler in exchange for his hats?"
- "What are some places people might get trapped? How would it feel? What could you do to get out?"

Questioning also lets group members share their experiences with the whole class and learn from each other. Students can show their interest in one another's ideas by asking, "How did you feel when you found out we had engine trouble?" "What were you trapped in?" "What kind of hat did you pull out of the peddler's satchel?"

Teachers can use questions to tie drama activities to curricular goals, encouraging students to reflect on what has happened and what has been learned. "How well was everyone working together during the exploration of the island?" "What could we have done differently to make this scene more believable?" Regardless of how they are used, the questions should not be the kind that can be answered with a simple "yes" or "no."

Within each drama lesson, the students should be guided to evaluate individual and group playing. Evaluation of the playing is an important tool for guiding students to become aware of what they learn. This is essential if they are to master the goals of a session or if they are to improve their abilities to work dramatically. Questions such as those presented above will allow the teacher to help the students examine and improve their playing in informal drama.

Teaching in Role

Teachers often enjoy assuming the role of a character as a means of guiding a group from "inside." Teachers can accomplish this by moving the action forward and presenting new problems for the group to solve. A leader structures from within the scene, introducing elements of tension, conflict, and surprise which heighten the drama. The leader may also create opportunities for reflection during the drama. A teacher leading a group in role can help students concentrate and focus on the planned activities.

This teaching style can help teachers feel more involved with the learning process. Though a teacher may assume a role during a drama session, he or she is always free to drop the character and help guide an important transition, ask a question, or stop the action for some planning or reflection time. The teacher should make such changes very clear so that students understand that the dramatic context has changed. Teaching in role can provide an effective and economical way of challenging a group in an immediate and spontaneous manner by structuring the drama from within the fictional context. It is a strategy all teachers might find profitable to use from time to time.

Education in Appreciation and Criticism

With the proliferation of television, movies, videocassettes, and professional theatre, students often spend more hours involved with the dramatic media than with any other waking activity. The average United States resident spends more time with the dramatic media than he or she spends at work or in education during a lifetime. Recent Nielsen ratings (1989) indicate that the current average is over seven and a half hours of daily television viewing, with additional time spent viewing films and live theatre events. This alone makes it imperative that dramatic appreciation and criticism be included in the curriculum.

To help students learn to understand and deal competently with this information, educators must teach them to understand dramatic forms and develop the analysis and appreciation skills effective audience members need. Theatre requires the interaction of performers and audience to complete the communication cycle. While the task of the performers is to present an interesting imaginary world, the task of the audience is to observe and react to this world actively. Just as the complex perception of a painting requires an understanding of the aesthetic principles of the visual arts, students can begin to develop more complete and complex responses to theatre and the dramatic media by learning the aesthetic principles of theatre arts. In addition to knowledge of the elements of drama, plot structures, and the major conventions of the theatre, students will also need to learn the special nature of a live performance. They will have to be taught about audience etiquette for live theatre so that they can take a positive role in the performance interaction. They will also need to develop active listening and perceptive viewing skills if they are going to respond accurately and intelligently to a theatre event.

Of all the art forms, theatre has been called the most human, for its purpose and expression most closely imitate daily life. As a "mirror to nature" the theatre can help human beings recognize, identify with, and understand many aspects of the human condition that they might never experience directly. Because theatre can effectively combine all the arts, it has an unusual power to inform and instruct as it entertains. Theatre could be considered the art form which most directly helps people to understand themselves and others. Consequently, it is perhaps the most essential subject for study in the schools.

Appreciation of the arts is integral to the understanding of other cultures and periods that is sought in history, foreign language, and social science courses. And, of course, students who are deeply interested in the arts or whose greaiest talents lie there deserve opportunities for serious preparation.
—The College Board

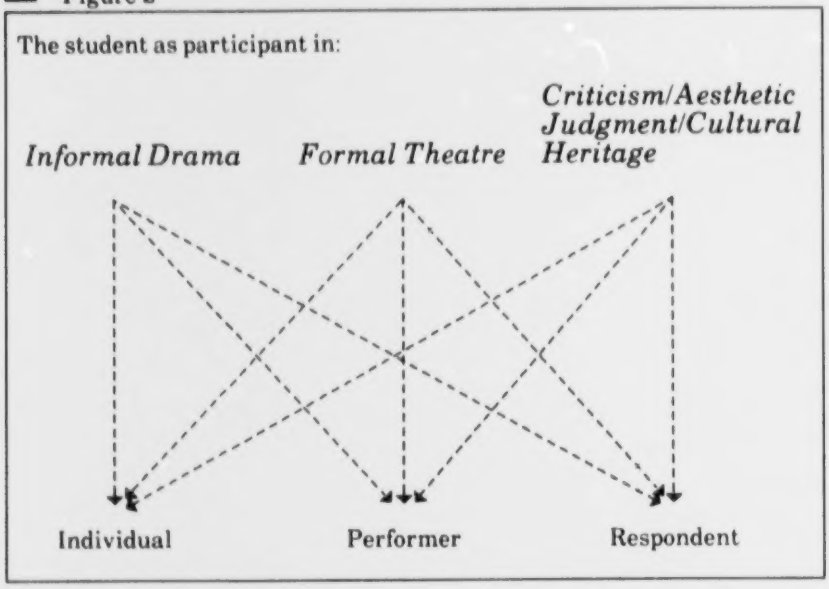
Curriculum Planning Model

This *Guide to Curriculum Planning in Classroom Drama and Theatre* includes sections on drama and theatre education at the preschool, elementary, middle, and secondary levels. Each section includes an overview

of students' physical, social, emotional, and cognitive development at the level being discussed.

Sections cover separate but related goals for drama and theatre education. Goals focus on student participation in informal drama, formal theatre, and appreciation and criticism to develop the child as an individual, a participant, and a respondent (see figure 2). Instruction should be balanced and should occur in all areas of all grade levels. The section on the secondary level includes a separate discussion of the drama and theatre specialist as a director of cocurricular theatre productions.

Figure 2



Activities, goals, and objectives in each section depend on the developmental stage of the learner, the prior experience students bring to drama activities, the educational program, and the community. Because students develop at different rates, general statements about developmental stages and expectancies will be somewhat imprecise. What is expected of learners at each level must be based upon what they have achieved at previous levels.

Each section introduces and describes a number of sample learning activities. The activities or exemplars may continue to be applicable at all succeeding levels—just as a musician must continue to play scales and a basketball player work on basic skills like dribbling and shooting—or they may be developed into more sophisticated work. Upper level teachers working with students who have little or no previous experience with drama are encouraged to examine basic activities and adapt them to the interests and intellectual and social development of their students. The activities are only examples. Teachers may adapt them to suit local needs or consult the books in the reference section for additional ideas.

The concept of a spiral curriculum formulated in the *Guide to Curriculum Planning in English Language Arts* is helpful in the context of drama

and theatre education as well. Teachers are encouraged to introduce the basics of informal drama, formal theatre, and appreciation and criticism at the earliest possible points in the educational process and then return to them, helping students to master increasingly complex and sophisticated skills and objectives as they progress.

The Language Arts Guide

This guide focuses on drama and theatre; but because its objectives are closely allied to language arts concepts and skills, many links exist between this book and the Department of Public Instruction's *Guide to Curriculum Planning in English Language Arts*.

The language arts curriculum guide addressed some of the most fundamental features of drama in the section on "Speaking," since speech and drama traditionally have been linked in terms of academic departmentalization and expressive communication. The language arts guide identified informal classroom drama as an activity-oriented educational experience and noted several of its benefits for students. Citing a joint publication of the National Council of Teachers of English and the Children's Theatre Association of America, the guide noted that informal classroom drama helps students

- develop improved listening, speaking, reading, and writing skills;
- learn analytical and responsible thinking skills;
- increase attention span and follow directions;
- strengthen self-concept through cooperative interaction;
- learn to make and fulfill commitments;
- deal effectively with interracial, intercultural, and multi-ethnic situations;
- become motivated to learn; and
- build individual and group activity.

Drama and speech are central to a language curriculum, not peripheral. They are base and essence, not specialties. I see drama as the matrix of all languages activities, subsuming speech and engendering the varieties of writing and reading.
—James Moffett

The language arts guide also briefly noted that drama incorporates all five of the following functions accomplished by purposeful communications.

Expressing Feelings. For people of all ages, expressing feelings and responding to them is a basic function of communication. The highly emotive nature of this function makes drama and theatre particularly well suited to teach much of what students need to learn about it.

Ritualizing. Formulaic, culturally determined discourse in social interaction includes greeting, taking leave, and speaking in role-determined speech modes. Ritual discourse is facilitated by the role taking inherent in drama and theatre.

Imagining. Communication in which participants are cast in imaginary situations is so obviously facilitated by drama and theatre experiences and their characterizations that elaboration is unnecessary.

Informing. Inherent in virtually all drama and theatre are communications behaviors that offer or seek information. Through narrating, demonstrating, questioning, and explaining, students experience these behaviors. They also learn to use information to empathize with others. Thus, drama and theatre provide students with experiences that let them communicate information and expand their understanding of their own messages' content. These are important developments in the growth of the mature self. (Dance and Larson, 1976)

Persuading. Drama and theatre facilitate communication which seeks to influence behavior. Through dialogue which includes ordering, contracting, arguing, pleading, and suggesting, students experience the risks, defenses, and powers which characterize virtually all meaningful communication. (Barnlund, 1970)

Drama and theatre can enable rich learning experiences because they engage students in these five forms of functional communication. Whether *Charlotte's Web*, a Shakespearean play, or an informal classroom drama, drama and theatre combine conceptualization with movement, language with neuromuscular activity, and function with psychomotor energy. (Modaff and Hopper, 1984)

Experiencing drama and theatre in any way—listening, speaking, reading, writing, or viewing—addresses one or more of the five functions and enhances learning. When teachers structure experiences to involve a high degree of oral and psychomotor activity, students are most likely to learn both the function and the content they address.

The language arts curriculum guide also emphasized the importance of literature. Among the goals it cited were experiences designed to

- develop in students a lifelong habit of reading;
- enable students to recognize, analyze, interpret, evaluate, and appreciate literary works;
- develop students' skills in responding orally and in writing to various forms of literature; and
- provide students with increased understanding of a diverse, pluralistic cultural heritage as reflected in literature.

The language arts guide offers suggestions on how teachers and curriculum developers can bring literature to life through the use of drama and theatre. Refer to the section entitled "Literature" for ideas on how to use drama and theatre to bring literature to life.

The language arts guide and this drama/theatre guide are complementary. Both deal with concepts, skills, theory, and practice. Both address the special place of their subject in the curriculum as well as the disciplines which span it. The drama/theatre task force recommends that teachers and curriculum planners examine both guides in order to maximize and facilitate development of thinking skills, language concepts, functional communication skills and concepts, and literature concepts and skills.

Recommendations of the Drama and Theatre Task Force

Major Recommendations

- Regular drama and theatre instruction should be available to all students at all grade levels.
- Drama/theatre education should include instruction in informal drama, formal theatre, and dramatic appreciation and criticism.
- Adequate resources and facilities should be provided at all levels for the teaching of drama and theatre.
- Staff development in classroom drama and theatre should be regularly provided to teachers and specialists.
- Teachers certified in theatre should be employed to provide instruction to students at all levels.
- Fifteen percent of instructional time in the elementary and middle school classrooms should be devoted to the arts including drama and theatre. Arts instruction must include a significant amount of time.
- Four semesters of instruction in the arts should be required for graduation from high school and admissions to college. Instruction in the art of theatre performance must be available as an option for all high school students.
- High schools and college admissions directors should continue to accept one semester of instruction in drama/theatre as a form of oral communication and dramatic literature within the four units required in English/Language Arts.
- All elementary education majors should be required to take a course in creative drama to enhance their ability to involve children in creative problem solving, development of imagination, interpersonal communication skills, concentration, and self-expression. Current elementary teachers without drama training should be strongly encouraged to take a creative drama course as part of their continuing education and professional development.
- Accurate information on careers in theatre should be presented to students by teachers and guidance counselors.
- Students who participate in curricular and cocurricular drama/theatre programs should receive equal recognition with students in other activities.
- Local curriculum planners should establish realistic priorities and a clear timeline for the implementation of a drama/theatre curriculum. Once established, the curriculum should be regularly evaluated and updated.

Exactly like foreign language skills or mathematics skills, artistic skills cannot be acquired without training. The arts must be treated as one of the six Basic Academic Subjects, because without intensive, carefully designed instruction few students can grow in artistic knowledge, skill, or imagination. Moreover, when the arts are not taught in school, study of the arts becomes a privilege belonging to the few students whose extraordinary talent calls attention to them or whose families value the arts highly.
—The College Board

Recommendations to Parents

The parent who wishes to develop a child's dramatic ability should play with the child and encourage situations that challenge and exercise

the imagination. To help the child enjoy and value the importance of drama, it is important for parents to enter the world of the child's imagination, playing along as the child enacts the role of a kitten, a teacher, or an astronaut, for example.

The drama/theatre task force recommends diverse actions parents can take to give young people opportunties to grow and develop through drama and theatre.

- Discover resources within the community and encourage the development of programs in areas where they do not exist.
- Ask teachers if they incorporate creative drama in the classroom and if the school sponsors touring theatre groups or artists-in-residence.
- Ask local park and recreation department personnel if workshops or classes in creative drama, pantomime, improvisation, or puppetry are offered for young people. Find out if local community, college, or professional theatres include productions for child audiences.
- Read and tell stories to their children, and encourage them to dramatize and re-enact favorite segments. Ask them to discuss their feelings about characters and incidents from stories, movies, and plays. Encourage them to create and tell stories of their own.
- Provide positive feedback for children's dramatic efforts. Avoid judgmental and negative statements like "*just* pretending," or "*only* playing."
- Provide children with as many live theatre experiences as possible. Expose them to a wide range of theatre experiences: classics, experimental works, serious dramas, as well as musicals and comedies.
- Encourage local community, college, and professional theatres to include productions for child and student audiences.
- Ask the school to sponsor performances by touring theatre groups, field trips to see live theatre, and artist-in-residence programs.
- Enroll children in drama workshops and theatre classes taught by qualified instructors.
- Encourage local schools, theatres, and recreation departments to offer classes in creative drama, pantomime, improvisation, acting, technical theatre, and puppetry for young people.
- Support teacher efforts to incorporate drama into the curriculum, and attend and provide assistance for school theatre productions.
- Encourage schools to develop drama programs by including creative drama in the classroom as a daily activity and by sponsoring touring theatre companies and artists-in-residence to perform for and work with children during school hours.
- Encourage and support dramatic play, providing children with simple costumes, props, and puppets to enhance their efforts.

Recommendations to Teachers

This entire document is intended as a series of recommendations for teachers on all levels to begin planning a comprehensive drama/theatre curriculum. Although this work represents the thinking of a number of theatre educators, it will not provide a total curriculum with all of the activities necessary to teach a course in drama, nor will it substitute for

textbooks or special theatre classes. Most importantly, this publication is not a "magic wand" to be waved at administrators or school boards to create time or money for a theatre program. It won't magically transform students into young Laurence Oliviers or Meryl Streeps. However, the guide can prompt schools to examine the values that theatre and informal drama provide and encourage teachers to begin building a specific program designed for the needs of their students and communities.

In general, teachers are encouraged to

- use drama experiences as an integral part of the curriculum.
- attend classes and inservice workshops on informal drama, formal theatre, and theatre appreciation/criticism taught by specialists.
- provide a positive classroom climate which encourages dramatic expression and use of the imagination.
- recognize and challenge students' individual abilities in drama and theatre.
- help students and administrators understand the interdependence of the various art forms incorporated in theatrical productions.
- expose students and the community to the various forms of theatrical experience. Include field trips to educational and professional performances and visits by touring artists and artists-in-residence.
- talk with parents, administrators, and other teachers about the justifications for theatre and drama in education. Begin to create an appreciation of the values of drama and the need for the theatre program among members of the school and community. Establish a network of support for the drama and theatre program.
- communicate regularly with administrators, parents, and the community about the goals, achievements, and needs of the drama and theatre program. Provide recognition, encouragement, and thanks to those who support the activities.
- join and get involved with state and national organizations which promote theatre and drama in education. Attend meetings and conventions to pick up new ideas and to discover and share solutions to common problems.

Ignorance of art is a form of illiteracy.
—The College Board

Recommendations to Administrators

The support of district and school administrators is an essential component of a successful educational drama and theatre program. Administrators are strongly encouraged to develop an understanding of and appreciation for the personal, educational, and cultural benefits that a drama/theatre program can provide. They can encourage the development of a drama/theatre program in a number of ways:

- Whenever possible, select teachers with theatre certification.
- Schedule time for teachers to plan theatre and drama instruction and experiences to allow them to create stimulating activities for all students.
- Schedule adequate instructional time to allow students to master essential elements of theatre and drama.
- Adjust class loads and provide equitable compensation for theatre production and supervision activities.

- Ensure an adequate budget for the theatre program.
- Secure appropriate facilities and equipment for the theatre program and schedule regular inspection and maintenance.
- Support decisions made by the theatre teacher(s) regarding play selection and other artistic or educational policies.
- Recognize outstanding theatre/drama students in awards ceremonies.
- Maintain regular contact with those teaching theatre and drama. Clarify goals and expectations, and work together to anticipate problems. Attend performances and presentations whenever possible, and provide encouragement and recognition to the students, teachers, and volunteers who are involved.
- Make possible professional growth of teachers through ongoing inservice training in drama and theatre. Provide release time for teachers to attend workshops and conferences on drama and theatre education.

Developing Curriculum

Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works.
—Ernest L. Boyer

The drama/theatre task force believes that curriculum development and implementation in drama and theatre should be the responsibility of each school district. There must be local ownership of curriculum and human and monetary resources devoted to meeting local needs for drama and theatre education.

Task force members recommend that a drama and theatre curriculum be developed for all children at every level from kindergarten through twelfth grade. This curriculum should present theatre as a distinct content area as well as a discipline that can be integrated into the language arts and other subjects.

Broad Goals for Curriculum Development

- Public recognition in each school district that theatre education is fundamental to the entire learning process
- Assessment of the district's entire theatre education program and resources using criteria established by Department of Public Instruction guides to curriculum planning
- Support from teachers, curriculum developers, and those involved with comprehensive theatre education curriculum
- Formation of a task force to develop a curriculum and an instructional plan for theatre
- Commitment of the district's human and monetary resources to development and implementation of a comprehensive theatre education curriculum that includes thorough teacher inservice, allocation of space, and purchase of necessary materials
- Creation of appropriate, locally developed evaluation using criteria established by common curriculum models

Suggested Staff Development Topics

The following staff development topics can accompany or enhance local curriculum efforts:

- Integration of drama and theatre into the broader curriculum: relationship of theatre to the humanities; theatre educators as resources to nontheatre teachers; interdisciplinary arts projects;
- K-12 sequential theatre education;
- Strategies for curriculum implementation;
- Accessibility of the practice, viewing, and study of theatre for all students;
- Multicultural relevance of theatre to the student population;
- Response to cultural, educational, and artistic trends; and
- Establishing a climate for theatre educators to practice and to teach theatre as a recognized content area.

Curriculum Development Task Force

Administrators should create a diverse local curriculum development task force including one or more trained theatre specialists, one or more classroom teachers representing nontheatre disciplines at various grade levels, building administrators, department heads, and supervisors from the central administration. Representatives of local arts councils and/or local artists, university theatre education faculty members, parents, media representatives, and a library representative should also be included among the curriculum development task force members.

Six-Year Curriculum Development Cycle

Year One: Organization

- Form local task force.
- Orient participants to the project.
- Establish time lines.
- Write or review rationale and goals and modify as necessary.
- Accurately describe current program.
- Design evaluation devices, such as surveys, and a database.

Year Two: Evaluation

- Prepare written study of current program
- Develop recommendations for improvement

Year Three: Revision

- Apply findings from assessment of current program to revision of curriculum
- Take action on recommended changes in rewriting curriculum
- Project needs for staff development and acquisition of materials

Years Four, Five, Six: Implementation

- Pilot proposed changes
- Purchase materials
- Conduct staff development programs

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Drama and Theatre in Preschool and Elementary School

The Preschool Student
Informal Drama for the Preschool Student
Formal Drama for the Preschool Student
Appreciation and Criticism for the Preschool Student
Evaluation for the Preschool Student
The Elementary School Student
Informal Drama for the Elementary Student
Drama as a Language Arts Teaching Strategy
Formal Theatre for the Elementary Student
Appreciation and Criticism for the Elementary Student
Evaluation for the Elementary Student
The Elementary Drama Specialist
References

The Preschool Student

Any teacher who has worked at the early childhood level knows how readily this age group initiates and responds to dramatic play and pretending. A great part of their day is made up of informal play and dramatization. However, all children develop at their own pace. Some children simply copy actual events while others invent situations for dramatic play.

Dramatic play is important to children at all stages of their development. Researchers have explored the relationship between informal drama and the development of a variety of cognitive and social skills. For example, a child's acting as if she or he were another person permits the growth of skills that will be crucial to role-taking behaviors later in life. (Gould, 1972)

Social-Emotional Levels. The preschool/kindergarten years serve as an introduction to a highly complex social world. Many children need to learn how to work and play cooperatively. Informal drama can help children learn how to work with others and it encourages group participation. Informal drama also develops social skills like problem solving, self-control, and understanding others' feelings.

Learning to understand and empathize with each other is an especially important skill that needs to be developed in the early childhood years. Members of this age group can be quick to laugh at each other's mistakes and ideas. Thus, the teacher's leadership role is essential as children often feel uncomfortable sharing a creative dramatization.

Physical Development. Preschool children are constantly active. Their attention spans are short, so they must change activities frequently. Preschool children can become frustrated because their fine and gross motor skills are at different developmental stages. Some children have great difficulty summoning the dexterity necessary to perform fingerplays that call for fine motor skills, but they can be wonderful giants walking with big steps and making large movements. Others have developed the opposite skills.

Effective instruction for young children alternates periods of sitting with time for active experiences. Informal drama is especially useful for providing variety in the classroom as well as enriching children's first learning experiences.

Cognitive Growth. Learning originates in preschool children's abilities to think creatively, logically, and critically. Creative thinking, which is as valuable a skill as critical and logical thinking, is an integral component of young students' development. Sensory and kinesthetic activities can stimulate creative thinking.

Learning by doing helps preschool children develop creative, logical, and critical thinking skills. Instructors can help them learn their best by using active learning methods in the classroom. Involvement in drama is an excellent way to encourage the active learning that imparts these skills. According to Hollins (1982), "Cognitive, affective, and psychomotor learning may take place simultaneously. Students participating in drama actively involve their intellectual, emotional, and physical resources. They gain knowledge in the activity and from the activity."

Dramatic play can make lessons more meaningful to preschool children because active learning provides a more memorable lesson than passive listening to instruction does. For example, when studying simple plant biology, preschoolers can pretend to be seeds planted in the ground, warmed by the sun, growing roots, breaking through the ground, and blossoming to a full-sized flower. When learning about home safety procedures, children can later recall fire safety lessons if they have enacted the procedures of smelling smoke, rolling out of bed, crawling to the door, running through the house yelling "Fire," and going outdoors to the designated family meeting spot where they wait for other family members to join them.

All children are musicians; all children are artists. Everything they do at this age (2 and a half to five) is new. Play is work for them that constantly extends their limits, it is a most vital creative function. If we can make it rich, the best that is human will flourish within the child.
—Susan Castro

Informal Drama for the Preschool Student

Dramatic play is an important learning mode for young children. Incorporating opportunities to play into learning is an excellent way to teach children because this approach is appropriate to their developmental level. Pretending to be community helpers, to order a meal in a restaurant, to become a butterfly, and to form letters and numbers with the body are all ways to use factual information in dramatic play.

Early childhood teachers who use play and informal drama as teaching techniques may find themselves in conflict with parents and educators who support a curriculum focused on acquisition of basic skills. Advocates of such programs believe children learn most effectively in a carefully controlled, teacher-directed environment where they work individually and have little opportunity for peer interaction. In such settings each subject is taught as a discrete discipline, separate from all other learning. This approach to learning usually places strong emphasis on the cognitive domain and measures a child's achievement using standardized, objective tests.

Responding to such trends, the National Association for the Education of Young Children recommended, in a 1988 position statement, an integrated curriculum in which learning is not "narrowly focused in the intellectual domain." In contrast, informal drama provides a structure in which children are given the opportunity for peer interaction, growth, and development through playful activities and pretending.

Formal Theatre for the Preschool Student

Most children love to perform for others. Early practice in sharing improvised dramas with others can help to prepare children for later experiences when the need arises to speak or perform for an audience. This sharing can be a natural outgrowth of informal drama activities. For early childhood students, keeping expectations reasonable and enthusiasm high can promote the type of atmosphere that will result in feelings of self-esteem and growth.

Peers, another class, or parents are the most appropriate choices for an audience. Teachers should spend enough time explaining the experience of sharing a performance so that the children feel well prepared. Simple costumes and scenery can be used to set a mood but should not become a primary emphasis. The sharing itself is, above all, a way for children to develop self esteem and to feel positive about themselves and their class.

Some learning activities pertinent to formal theatre experiences for the early childhood learner are included in the corresponding elementary section of this guide.

Appreciation and Criticism for the Preschool Student

By the time children enter the classroom, they have spent countless hours as television audience members. Many need help in learning how to distinguish between dramatic and real actions and between live and media performances.

Early elementary students will enjoy and benefit from attending performances of live theatre. Elementary level plays produced by older students, junior and senior high school groups, artists-in-residence, touring professionals, or local theatre companies are all appropriate for early childhood students.

Before attending a performance, children benefit from talking about concepts like the role of the playwright, designer, technician, actor, and audience, as well as differences between television, movies, and live theatre performances. If possible, children should become familiar with the play's content and any other pertinent information before attending the performance. Some theatre companies provide study guides that include definitions of unfamiliar vocabulary and background information related to the content of and thematic material in the play.

After the performance, encourage the children to talk about the experience. Discussion topics can include

- what they saw and heard;
- what they enjoyed and disliked;

- their most and least favorite characters and scenes;
- a description of music, costumes, scenic effects, lighting, and special effects; and
- observations on colors and shapes used in the production.

The children can also respond to the performance using artistic modes of expression. They can use crayons, paints, collages, and other methods to depict favorite scenes and characters. Each child can choose a different scene to represent, and all drawings can be displayed to recreate the performance's narrative.

These structured experiences as audience members can find their way back into informal drama activities and formal sharing experiences. Sample learning activities that can enhance appreciation and criticism for the early childhood student are included in this guide.

Evaluation for the Preschool Student

Discussion and drawing are the most appropriate tools for evaluating preschoolers' participation in drama. A teacher can gain a great deal of insight by asking children open-ended questions and asking the children to draw pictures of key scenes or moments in their own informal dramas or formal plays will lend insight into events and moments that were most significant for each child. This form of evaluation will work equally well with this age group whether it is to evaluate their reactions to a live performance or to informal play activities.

The Elementary School Student

The elementary student is an environmental explorer. The explorer's learning takes place everywhere: in independent activity; in unstructured experiences with family and friends; and in structured experience guided and planned by adults—at home, at school, and in the community. Children's growth, development, and understanding arise from their experiences. As students mature from early to late elementary students, the discoveries that they make through exploratory learning change. However, learning through direct experience, the most effective method of learning, remains the same throughout elementary school. The discoveries that the exploring child makes through continuous interaction with the environment form a concrete basis for the child's understanding and create, for each child, a personal body of knowledge.

There was a child went forth every day/And the first object he looked upon, that object he became/And that object became part of him for a day or a certain part of the day, Or for many years or stretching cycles of years.
—Walt Whitman
There Was a Child Went Forth

Physical Development. A classroom of elementary school students is usually alive with energy. Elementary school children crave physical activity. Rapid physical growth occurs throughout the elementary school years, accompanied by the continuous development of fine and gross motor skills. This growth makes it possible for students to learn to read as well as to bat a ball. Pride and self-esteem increase through these new intellectual and physical achievements.

Recognizing that elementary students fatigue easily if subjected to long periods of sitting and listening, reading or writing, classroom teachers alternate between activities that require intense concentration and activities that are more relaxed. The need for physical release is evident each time children rush to the playground at recess time. To meet these needs, periods of physical activity, scheduled by the classroom teacher on a regular basis, are common in most elementary schools.

Physical activities are less likely to be included as part of the child's academic learning. Even teachers who recognize that "learning by doing" is an important aspect of the education process may feel that games and dramatization are an intrusion into the productive learning environment. They may feel that children will "lose control" and that valuable learning time will likewise be lost. Like all learning, learning to work and play physically in the classroom is a matter of experience. Children need to be introduced gradually to activities that combine learning and doing.

The applications of drama across the curriculum as a means of active learning are endless. In a social studies unit, children can experience the hardships experienced by early settlers as they prepare themselves for the isolation of winter. As part of a math lesson, children can use their bodies to form geometric shapes. When children become involved in the learning process, the experience becomes more memorable. Learning by doing can more readily become part of the child's personal body of knowledge.

Social Development. The elementary classroom is an important influence on the young student's social development. Because of the importance of community in the lives of students, many teachers work to build a social group in which children can learn about themselves and others in a nurturing and supportive environment. For some students the classroom community is their first experience as an individual within an extended group. The classroom community is the strongest social unit in some students' lives, and one place where they can learn how to be both a unique and valued individuals and members of a larger group. A supportive community is necessary for learning to take place.

Social learning, like all of the child's learning, comes from direct experience. In order to learn how to function as a members of a group, children need opportunities to interact with their peers. Informal drama activities involving communicating with other children, planning group projects, jointly solving problems, and learning cooperatively give the child a chance to learn to accommodate differences, work together, and participate in their own education.

The more children can work and play with others, the more opportunity they will have to learn about themselves through the reflected

appraisal of their peers. If the student interacts only with the teacher, and tests ideas only on the basis of the teacher's response, the student will develop a one-sided self-concept. In a classroom where the teacher is always at the center of the social experience, students are more likely to believe that all problems have a right answer and that only an authority figure can solve problems.

Emotional Development. Learning to recognize, label, and respond to emotions on both a personal level and in social interactions is central to the child's development. Elementary students need to learn about their own and other peoples' feelings. This includes recognizing emotions and understanding how they influence perceptions and behavior. For this learning to take place, the teacher should work to build an atmosphere of trust within the classroom community. Only in such an atmosphere can students begin to explore their emotional responses to the people and events in their lives and share their understanding with others.

Not all teachers feel comfortable dealing with their students' emotions, a challenging task that can involve risk taking. On the other hand, many teachers believe that learning cannot occur if the child's emotional life is not acknowledged; and they think of the issue in terms of a metaphor: the emotional life of each student is a current that directs the energies of the entire class and therefore cannot be ignored.

Students can use their bodies to enact physical responses to objects, like a toy, or to music that releases memories. Using these responses and memories to build a scene are ways to use informal drama to explore the inner life of students within the classroom and to build the trust necessary to explore increasingly complex emotional levels.

Through dramatization, children are given one way to use information in a more meaningful way . . . They become kinesthetically involved in experience that might otherwise remain only words on a printed page."
—R. B. Heinig and L. Stillwell
Creative Drama for the Classroom Teacher

Cognitive Development. Even though children in the elementary school are increasingly able to work with symbolic systems such as words and numbers, their understanding of abstractions and symbols remains grounded in direct, concrete experience. Throughout the elementary years, students continue to rely on direct, hands-on experiences as a major learning mode. Teachers strengthen cognitive learning as they encourage students to think about experiences and write down what they say. This becomes more coherent to older students when they write down their own observations and experiences. Cognition develops as teachers give students opportunities to create unique solutions to problems, to experience power over their environment, and to react spontaneously to new situations.

Students need to have opportunities to use their imaginations, discovering that there are often many solutions to the same problem and that the right answer is often not just another objective piece of information but a new discovery.

Informal Drama for the Elementary Student

Many preschool and primary teachers involve students informally in drama. In such experiences, children use their voices and bodies to create characters, evoke settings, develop conflict, and provide resolution. In the process, they work from stories and poems or from their own ideas, using sound and movement to depict a scene or a series of scenes. With the teacher guiding them, students can decide on a plot that leads to a climax and conclusion, which may adhere closely to a story they've read or heard. In contrast, such scene creating may simply begin with a story idea which students develop through improvisation.

Students can generate dialogue among pairs or small groups, making up words which fit the characters in believable ways. Sometimes these may be similar though not identical with the author's words in a story while at other times, during improvised scene making, students create all the words themselves. Teachers often begin developing voice awareness by using stories or poems about animals in which students can participate by making the appropriate voice for the characters. Later, teachers can include conscious exploration of paralanguage (pitch, stress, and juncture—or pause) which affects how characters say something. Exercises in which students explore the many different ways a character can say the same sentence lead to more imaginative and more believable playing of scenes.

Using their bodies, children attend to the *kinesics* (facial expressions, gestures, shrugs, nods), *pantomine* (particular actions the characters would perform), and *movement* (how the characters move through space). The goal in such experiences is to evoke a characterization without relying on words to create subtle distinctions. How can children distinguish, for example, between two characters of about the same age? The most obvious way is through spoken words, while a more challenging way is by creating characters through kinesics, pantomime, and movement.

Work in this area often begins with animal movement, as when teachers read a short poem and ask students to move as the animal might. Later, all the students can simultaneously take the part of a character and pantomime an action from a story. For example, each student could, while seated at his or her desk, become the witch in "Hansel and Gretel," showing with his or her actions how the witch prepared food to fatten up Hansel. Structured exercises can teach students how to reveal characters through movement.

The previous section described a variety of ways teachers can use drama to meet developmental needs. This section of the guide outlines a variety of activities that teachers may already be doing in class. The commonly experienced components of the elementary language arts/reading curriculum are also the beginning steps in a drama program. Informal classroom drama includes involving children in rhythmic movement, pantomime, vocal exercises, story interpretation, and improvisation.

Elementary teachers can instruct children on how to use their bodies through movement to represent people or animals in poems or stories. For example, a teacher may have students interpret with their bodies the animal movements included in the poem "Snakes Wiggle" by Evelyn Beyer. Each rhymed couplet describes a different animal through the movement it makes.

To deepen students' understanding and appreciation of a story included in their basal reader, or to enhance response to a trade book, elementary teachers often encourage students to use pantomime. Students can show how Jack carefully lifted the magic singing harp from the table without waking the giant, how Rumplestiltskin spun straw into gold, or how Little Red Riding Hood's mother packed the basket of food to be carried to grandmother's house.

Students learn to use their voices effectively when their teachers ask them to experiment with different ways of creating a character or making up dialogue for a story. What words would Hansel and Gretel say to the witch who appears at the door of the candy house? Teachers can divide students into groups of three and encourage them to make up appropriate dialogue for the scene, asking for several different ways to show the age or emotional state of a character through voice. There is more than one way to show old age or fright through the voice. Students can also experiment with nonhuman sounds, such as when they make the "voices" for each of the three billy goats as they pass over the troll's bridge.

In interpreting a more complex story, teachers and class combine these skills and do a sequential retelling, bringing the author's words to life. Often teachers provide opportunities for several small groups of students to perform the same material so that the class can compare and contrast various interpretations. Teachers who are comfortable with such activities can move ahead into more involved story improvisation (in which children take their own ideas and fashion them into scenes they devise) and into teaching-in-role (in which the teacher leads the group by becoming one of the characters).

Abstract ideas are hard to understand; the child is never quite sure whether he really understands or not. Allow him to act out the idea and it becomes real to him, or the lack of understanding is shown in what is done. Action is the test of comprehension. This is simply another way of saying that learning by doing is a better way to learn than by listening.
—John Dewey

Improvising from a Story

In moving toward improvisations based entirely on students' own ideas, teachers often want to involve classes in an intermediate step.

Story material can be used as a departure point, as children begin with a book and develop ideas based on what they've read or heard. This approach is known as story dramatization or lyric drama.

For example, a teacher might begin with "The Three Pigs" as a departure point for the exercise, making suggestions to help the students change the story and construct their own versions of it. The teacher could ask what might have happened if the pigs did not have to leave their home, or how their mother perceived the events between her children and the wolf. Students could tell how the story would end if the pigs had used building materials other than those in the story, or they can explain how a helpful passer-by might have assisted them in their dealings with the wolf.

Students could also extend the story backward or forward in time developing scenes that took place before the story began or after the story ended. For example, they could show what happened to the father who does not appear in the story.

To show students how this process works, a teacher can introduce ideas like these. Children can choose a question and in small groups develop a scene based on, but not found in, the original story. After students understand the process, they can contribute to a pool of questions to stimulate improvisations, choose one that interests them, and develop a scene in their small group.

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching informal drama at the early childhood and elementary level. In the sample learning activities which follow this list, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. These goals may be addressed simultaneously or sequentially. Local curriculum planners can develop additional goals and objectives to meet the needs of their students and communities.

Table 1

Goals and Objectives

Goal I *To experience active learning through informal drama*

1. Use imagination, voice, and body in learning experiences
2. Create a dramatic moment based on curriculum materials
3. Dramatize material from the academic curriculum
4. Transform academic material into a dramatic context (becoming a geometric form, enacting a life cycle, becoming a Pilgrim)

Goal II *To develop a positive self-concept using dramatic activities*

1. Express ideas and feelings
2. React to the emotions of self and others
3. Recognize and accept differences of opinion
4. Take risks
5. Experience the affirmation and satisfaction that results from the achievement of goals in dramatic play

Goal III *To experience the world with heightened sensory and emotional awareness*

1. Identify the senses
2. Explore sensory experiences through dramatic play
3. Recognize emotions and be able to distinguish among them
4. Use emotional expression in dramatic activities

Goal IV *To sharpen use of the imagination*

1. Develop a heightened response to sensory stimuli
2. Develop a heightened response to emotional stimuli
3. Become increasingly able to recall and create mental images
4. Value the uniqueness of each individual's creative work

Goal V *To encourage expressive use of the body*

1. Use the body to create movements of a human or animal character of the student's own making
2. Use the body to interpret the movements of a human or animal character created by another person, such as the author of a story or poem
3. Become more willing or able to express expanded ideas, concepts, and responses using the body

Goal VI *To heighten verbal expression*

1. Become more willing and able to express more complex ideas, concepts, and responses using the voice
2. Use the voice to become a human or animal character created by another person
3. Use the voice to create a human or animal character of the student's own making

Goal VII *To develop collaborative learning skills*

1. Learn to be a more effective group member through active participation in a drama activity
2. Increase sharing of individual ideas
3. Increase acceptance and use of others' ideas in creative activity
4. Increase problem-solving skills

Sample Learning Activities

The learning activities that follow are samples only. They can be used as described, altered as needed, or used as a springboard for new informal drama experiences that will help young children explore thought, feeling, movement, and characterization.

It's All in the Mind

Content Areas: Warm-up activity
Grade Level: All levels
Purpose: To develop student's ability to create visual images and to strengthen student's ability to focus and concentrate.
Goals and Objectives: I (4); IV (1, 2, 3, 4)
Group Size: Entire class
Suggested Time: Ten minutes
Materials: Descriptive imagery written by teacher or source material for guided imagery such as Maureen Murdock's *Spinning Inward: Using Imagery with Children for Learning, Creativity, and Relaxation*. Boston: Shambala Publications, Inc. 1987.

Procedure: Ask students to close their eyes or put their heads on their desks. Suggest a series of images for them to create in their minds. Guided imagery can be used to introduce an activity in history or creative writing, to help students relax, or to develop creative problem-solving skills.

The teacher can say: "Close your eyes. You are very light. Imagine yourself as light as you can be. Your hands (arms, legs, etc.) are relaxed and almost weightless. The weight is going out of your whole body. You are as light as a feather. You are so light that you are floating . . . you are floating up. The air lifts you up into the clouds. You are floating in space. Your body is being carried by the wind. It is cool. You are very relaxed. You are floating like a cloud. You are floating and you feel the cool air on your body."

"Now, you are floating down . . . gently. You are landing on the warm sand by a peaceful lake. You can see the blue water and sailboats sailing in the distance. It is warm. You can feel the warm sand on your feet. You can feel the sun shining warmly on your back. Feel the sand with your fingers. Sit there and feel the cool sand. Bury your feet in the cool, moist sand. Listen to the wind blowing gently. Hear the waves brushing against the beach. You are very relaxed, very quiet. Listen to the quiet sounds of the waves . . . ."

Evaluation: Ask students to transform their experience with guided imagery into an art form like drawing, creative writing, or drama.

The "Right" Angle

Content Area: Math
Grade Level: 3-4
Purpose: To teach about four types of angles—straight, right, acute, and obtuse
Goals and Objectives: I (1, 2, 3, 4); II (4); V (3); VII (1, 2, 3, 4)
Group Size: Entire class
Suggested Time: 20 minutes

Procedure: Draw and label four types of angles on the chalkboard—straight, right, acute, and obtuse. Sidecoach children to make these angles with their arms. Have children take turns guessing which angles his or her partner is making with different parts of his or her body. Have partners make an angle together for classmates to guess.

Evaluation: Teacher and student observation will indicate understanding of types of angles. Teacher can record evaluation by setting up a checklist and noting each child's level of understanding. The checklist can include spaces to check *yes* or *no* and items like, "Recognizes right angle, straight line, . . ."; and "Can form right angle, straight line, . . ."

Word Play/Visual Vocabulary

Content Areas: Reading, social studies, or science
Grade Level: Upper elementary
Purpose: To identify new vocabulary words
Goals and Objectives: I (1, 2, 3, 4); V (3)
Group Size: Entire class
Suggested Time: 25 minutes
Materials: A medium-sized space for students to work in

Procedure: Put a list of vocabulary words from a specific area of study on the board. Using a glossary or dictionary, students look up each word and write the meaning, in their own words, on paper. Choose a word from the list and give it secretly to a student or a pair. Allow two minutes for student(s) to think of a way to pantomime the word. The student acts out the word in front of the class, and the class uses the list on the board to attempt to guess the word.

Evaluation: Monitor students' vocabulary scores to evaluate the success of this activity.

Simon Says, "Be a Mime!"

Content Area: Warm-up activity
Level: All grade levels
Purpose: To physically focus or concentrate on the activities at hand and to warm up before a drama activity
Goals and Objectives: V (1, 3)
Group Size: Entire class
Suggested Time: Ten minutes
Materials: None

Procedure. Lead a game of "Simon Says." After the class warms up, introduce a pantomime: "Simon says, 'Brush your teeth!'; Simon says, 'Juggle three oranges!'; Simon says, 'Juggle three elephants!'" The idea is to involve the whole group in a lively and easy physical warm-up.

Evaluation: Teacher observation of concentration and physical involvement. While students are still eager, introduce the next drama activity.

Leaving Home With the Pilgrims

Content Area: Social studies, language arts, drama
Grade Level: 3-4
Purpose: To use drama activities and factual information about the Pilgrims as a basis for gaining an understanding of the deep emotions felt by all people who must leave their homeland forever when they journey to a new place
Goals and Objectives: I (1, 2, 3, 4); II (1, 2, 3, 4, 5); III (3, 4); IV (1, 2, 3, 4); V (1, 3); VI (1, 3); VII (1, 2, 3, 4)
Group Size: Entire class working together, in small groups and as individuals
Suggested Time: Three class sessions
Materials: Onionskin paper

Procedure: To start, read from the passenger list of the Mayflower; a source for this information is the article entitled "Plymouth Colony" in the 1981 edition of the *World Book Encyclopedia*. Discover what can be learned from the list. How many women, children, servants, and men were on the ship? Why were some children traveling without their parents? Why would some families leave children behind? What were the ages of the youngest children? Using names and relationships in the list, divide the class into family groups and ask each child to choose a character.

At a second session, have each child make a name tag using his or her Pilgrim name. Pretend to be assembled at a meeting in Holland or England to decide what practical and personal items each family should take on the journey. Following this meeting, each character should pretend to be at home packing a trunk. Toward the end of this pantomimed activity, suggest the idea that the trunk is so full that some items must be taken out. Students then enact the process of unpacking what must be left behind. Ask children to tell, while still in character, about what was left behind. Then children can lock their trunks. After the session, talk about what they took, what they left, and why they made the choices they did.

At a third session, ask the children to imagine that their character has come to a decision to leave behind something that is very valuable to them. This could be an item with sentimental value, one of great worth, or even a family member. Ask children to decide on a person or friend to whom their character decides to leave this person or thing. While in character, each student should write a letter to that friend explaining their decision and giving any necessary instructions. They can write on onionskin paper which simulates the appearance of an old document.

Evaluation: Checklist of evaluation questions (see p. 54); discussion with students after activities. Letter written to person who is going to take care of item or person left behind.

Focus!

Content Areas: All
Grade Level: K-6
Purpose: To increase students' ability to concentrate
Goals and Objectives: III (2); IV (3)
Group Size: Entire class
Suggested Time: Five minutes
Materials: Tambourine, rattle, or drum

Procedure: Discuss the meaning of the word *focus* with the students. Talk about clarity, seeing details, and concentration. First have students focus visually on various objects in the room. Shake tambourine, saying, "Focus on the *clock*. Focus on the *flag*." As you name the object to be focused on, hit tambourine sharply. Then move on to next object. Have students focus on ceiling, floor, a window, their desk, etc. Move from wide focus (floor, ceiling) to close focus (hand, foot) and finally to focus on "me" (the teacher). Game can be repeated focusing with body parts rather than eyes. Repeat series of commands using elbow, then arm, etc. "Use your elbow to focus on the globe." During drama activities call out "focus" when starting enactment, or when you want to create an atmosphere of concentration.

Evaluation: In follow-up group discussion, the teacher can help children describe verbally what they have observed about a given object that they had never noticed before. They can also discuss what they have learned about concentration and how they use concentration in drama, in their classroom work, and in nonschool or cocurricular activities.

Verbal Dialogues

Content Area: Language arts
Grade Level: 3-6
Purpose: To develop fluency in creating dialogue which is believable because it is appropriate to the characters in the scene
Goals and Objectives: I (1); II (4,5); III (3,4); VI (1,2); VII (1,2,3,4)
Group Size: Entire class, divided into pairs
Suggested Time: 45 minutes
Materials: Story material

Procedure: Read a story (or chapter from a longer book) in which a character tells another character about something which has happened to him or her. For example, in "Owl at Home" by Arnold Lobel, Owl has a scary adventure with "Strange Bumps." He wants to tell a friend about his experience, so the teacher—after reading the story to the class—could model the desired story retelling task. After picking a child to serve as Owl (to ask questions and keep the dialogue moving), the teacher becomes Owl's friend to encourage Owl to relate the adventure in a first person narrative. This is effective in facilitating language growth. Or children can create dialogue with a character who is included in the story. For example, the children in "Hansel and Gretel" might tell their adventures to their father when they return home. The teacher can model the role of the father, working with two children before dividing the class into trios so everyone can

rehearse their scene at the same time. In such dialogue generating, it is often helpful to replay the scene and switch roles. The teacher can discuss techniques that the listeners can use to encourage storytelling and then talk with children about their observations of how the scenes varied. Ask questions like: Which role was easier for you to play? This emphasizes that different children find different roles easier to play. Why was that the case? Questions like these cause children to be more reflective about their own use of language to evoke character.

Evaluation: Checklist on p. 54; improved verbal skills.

Analyzing Pantomime Possibilities

Content Area: Language arts, drama
Grade Level: 2-6
Purpose: To familiarize children with considering stories not only in terms of verbal construction but also with actions as a basic ingredient.
Goals and Objectives: I (1); II (1,2,3,4,5); III (4); IV (1,3,4); V (2,3); VII (1,2,3,4)
Group Size: Entire class, divided into small groups
Materials: Story material

Procedure: Read a story like "Little Red Riding Hood" to the class, having them listen with their eyes closed to visualize the actions being described. Then, make a list with them of the separate actions involved in the story, for example: packing a basket of goodies, putting on a cape, picking flowers along a forest path, lifting a latch, and entering grandma's house. Students can simultaneously pantomime each action on the list, with the teacher encouraging them as they work to refine the details in the pantomimes. Students may not have thought of such questions as "Where is the basket kept—behind a door or in a drawer?" "What size and shape is it?" "Does it have a lid?" "What objects will Little Red take to grandma?" "Do any of these need to be wrapped (or unwrapped) before being placed in the basket?" "How will Little Red carry the basket: by the handle in her hand or over her arm?"

Teachers develop such questions to help students clarify their mental images, making the pantomimes more particular and more believable. When using such questions, the teacher reminds the class that individual children will respond differently. After they have practiced their individul pantomimes, student volunteers discuss how they did the action. Those watching are encouraged to discuss how the interpretations varied. Though all of the students enacted the same scene, each interpretation can be different.

On another day, children can be divided into small groups, each of which is responsible for stringing the pantomimes together to enact scenes in the story. As a variation in each small group, one student can read the narration; or in the case of younger, less fluent readers, the teacher can read or paraphrase the story while children pantomime it.

Evaluation: A follow-up discussion; checklist on p. 54.

Combining Words and Mime

Content Area: Language arts
Grade Level: 4-6
Purpose: To provide opportunities for children to use their language and body skills to improvise a scene
Goals and Objectives: I (1); II (1,2,3,4,5); III (4); IV (3,4); V (1,3); VI (1,3) VII (1,2,3,4)
Group Size: Entire class, divided into pairs
Suggested Time: 40 minutes
Materials: None

Procedure: With the class make a list on the board of all the reasons someone might be coming door-to-door: selling food items (pizza, cookies) as fund raisers; doing charitable work like collecting money for worthy causes; offering services like insurance or lawn care; selling products like vacuum cleaners, cosmetics, encyclopedias, or magazines; or taking a survey.

With a child, the teacher can demonstrate the activity, creating dialogue and the accompanying pantomime. Then the teacher divides the class into pairs: one student will enact the person coming to the door, the other the person in the home. Children improvise words and actions, drawing on skills developed earlier in story dramatization activities. As suggested earlier, role reversal helps children reflect on what words and actions are crucial in accomplishing the seller's or buyer's goal. Continuing to work in pairs, the students can develop the scene with an opposite conclusion. If their seller was successful, have them do another scene in which the person resists what the seller wants.

Evaluation: Checklist on p. 54; improved improvisational skills

Let's Take a Trip

Content Areas: Social studies, language arts
Grade Levels: 3-4
Purpose: To use factual information about cities in an improvised situation
Goals and Objectives: I (1, 2, 3, 4); II (4, 5); IV (3); V (1, 2); VI (1, 3)
Group Size: Entire class
Suggested Time: 30 minutes
Materials: Tour guides may use notes

Procedure: Teachers and students enact a trip to a particular city learned about in reading groups or social studies. After doing warm-up activities to focus their attention and awaken their imagination, students take turns being tour guides. Tours can include buying transportation or entertainment tickets, riding a plane or bus, and touring attractions. Teachers can help guide the drama by being an assistant or head tour guide.

Evaluation: Teacher's observation of participation and students' ability to integrate factual information. Following the tour, students can write a letter home which the teacher can evaluate for comprehension and retention. Students can also draw pictures of sites included in the tour which can be arranged in sequence on the wall or bulletin board.

Formal Theatre for the Elementary Student

Elementary age children often have an opportunity to be involved in a formal theatre experience through holiday programs, annual musical pageants, or classroom performances. The Appendixes section of this guide includes sources and play suggestions. In addition to classroom drama experiences, children enjoy the opportunities to be on stage and parents enjoy seeing their sons and daughters perform. The authors of this guide are *not* recommending extensive formal theatre experiences for children of this age. Nonetheless, it is important to remember that any time children perform for an audience they are involved in formal theatre.

The responsibility for such experiences usually falls on the shoulders of the classroom teacher, some of whom have concerns about the quality of experience they can provide for children. Teachers may avoid formal theatre experiences because of

- lack of formal training in theatre,
- a lack of facilities,
- the feeling of exclusivity, or
- a lack of time.

These are legitimate concerns. This section is designed to help the teacher interested in formal theatre experiences reconsider these concerns and discover strategies to make formal theatre experiences more manageable. The Critical Issues section in this guide includes an article, "Directing the Young Performer" that can be very helpful to the new director. (See page 141.) A teacher can deal with each of the four problems identified above in several ways.

Limited Background: A commitment to providing students with a meaningful theatre experience can help teachers overcome a limited background. Developing a favorite story through informal classroom drama and sharing it with an audience is an ideal approach to formal theatre. In addition, in many communities, there are individuals willing to share their directing expertise with a novice teacher. See the Appendixes section of this guide for more ideas.

Facilities: The lack of facilities is one of the easiest obstacles to overcome. Formal theatre can occur in informal places. A stage is not necessary for a formal theatre production. The most important criterion in choosing a performance area is finding one with enough space for the actors to perform where they are clearly visible to the audience and with enough seating for an audience. An all-purpose room, media center, or cafeteria can be adapted for plays in which the audience can be seated in a circle or on three sides around the actors.

Exclusivity: Choosing a play with a limited number of characters can exclude some children from participation. Dramatizations of folk tales

and stories can include more children, as characters can be added. *Caps for Sale*, for instance, can include the entire class in the roles of villagers and monkeys, parts which can be added as needed.

Limited Time: The amount of time the teacher can give to a project can make the difference between a quality experience and a mediocre one. If the teacher lacks formal theatre training it will take time to research the process of play production. It also takes time for students to reach their potential. If a puppet show has been chosen as the first formal theatre experience, the teacher must allow time to train children in the techniques of effective and realistic puppet manipulation. Similarly, experiences in choral reading and readers' theatre, like interpretation and vocal training, also need time commitments.

Formal theatre, like many other experiences, moves from simple to more complex levels. Understanding this continuum and how teacher's and students' needs will be best met can lead to a more satisfying experience for teacher, students, and audience. If the teacher's intent is to give the children an opportunity to perform in front of an audience, the audience can be adjusted to fit the skills of the students. The audience could be one half of the class, another class within the school, parents, or the public. Each of these audiences expands in terms of size and the resulting expectations placed on the student.

We don't exhibit children for the pleasure of their parents or single-mindedly steer them into the profession. It's the development of the lifetime skills of concentration, self discipline, imaginative thinking, and creative expression that contribute to the fulfillment of one's potential as a human being.
—Ann Elgood

Undertaking a Formal Theatre Experience

When teachers are approaching formal theatre, the first step is to honestly examine the reasons for undertaking the project. Objective answers to the questions below will help determine whether to undertake formal or informal theatre. These questions are essential when considering the move to a formal theatre experience rather than attempting an informal, integrated drama experience in the classroom.

- Is this venture being considered because the children desire an audience, because they want to do a "real" play?
- Is it being considered because the school needs a fundraiser?
- Is it being done merely because it is your turn in the rotation of teachers assigned responsiblity for the school assembly?
- Is it being done because you would like to direct a play and the students are capable and would benefit from the experience?

The reasons for a formal theatre experience can serve as a framework to decide how much student and teacher time, effort, and money can go into research, resources, rehearsals, and recruitment of supportive adults. Particularly for the teacher with little formal theatre experience, the demands of a formal theatre production can seem overwhelming.

Space and Technical Considerations

Safety must be a key consideration. The teacher, or an assistant, must have working knowledge of the lights, flyweights, construction materials and techniques, scene shifts, and other production equipment.

If working in the classroom, the library, or the cafeteria without a permanent stage, the teacher needs to arrange a performing space in which actors can move comfortably and safely and in which all members of the audience can see and hear. The entrances and exits of actors can be handled in a variety of ways. In the classroom, the door can be integrated into the playing space. A folding screen can be used to hide actors. Actors can also sit on the sides of the performing space (remaining in character) until their cue.

Although lighting can create powerful and effective moods, it is not a requirement for a successful production. Changes in lighting such as the difference between night and day can be shown through the acting (again, giving the actors time to develop their acting skills to this level). It can also be indicated in the program notes.

There are a number of ways that an audience can be shown that the play is beginning or ending when a curtain is not available. Flicking the lights, saying "curtain," or using musical or visual cues (for example, signboards stating "Act I, Scene 1" or actors moving onstage, freezing, and then beginning the action) are all effective means of indicating the beginning and ending of a performance.

The Performance Piece (Scripted or Nonscripted)

Choosing the appropriate performance piece depends upon the students' needs and skills and the teacher's goals, resources, and skills. Students with minimal performance experience can gain a great deal by performing a staged choral reading. A readers' theatre production with a specific cast of characters would involve students at a slightly more advanced level. As an example, the poem "The King's Breakfast" by A. A. Milne can be adapted in a variety of ways for individual or group performance, depending upon whether sections are spoken in unison, specific parts are played by individuals, or a combination of the two is used. At this level, simple costumes and props could be added, but line memorization, sets, and complex character development are not necessary to ensure a successful performance experience.

If children are not ready to portray characters and deliver lines at the same time, a pantomimed performance can be presented, with narration by the teacher or older students. This is an effective way to group different ages in an activity. It also allows children to develop nonverbal expression skills while creating believable physical characterizations.

Story dramatization, in which students create action and dialogue for established characters and events as they appear within a given story or folktale, can provide the formal theatre experience. Sets, props, and cos-

tumes can be included as necessary and feasible by the teacher. Again, character development and aspects of technical theatre can be introduced and experienced, but it is still not a complete formal theatre experience since the students do not memorize lines.

When a teacher determines that a fully staged production is desirable and appropriate, it is important to choose a script carefully. Consideration of resources, time, budget, and materials are essential aspects in script choice. For example, most quality scripts must be ordered through a play publisher. (See Appendixes for names and addresses.) These scripts require payment of royalties. Students' skill level, time availability, and the degree of desired participation are also necessary considerations. If a script calls for a small cast, the remainder of the students can serve as technical assistants. Casting considerations, scheduling rehearsals, and technical activities must be decided well in advance of the actual preparation time.

Standards of Excellence

Many educators do not consider whether a quality educational and artistic experience can be created when undertaking a formal theatre project. Being involved in a formal theatrical performance can be a great experience for everyone. However, formal theatre is more than merely adding an audience to an informal drama experience. Certain criteria for excellence must be considered.

Theatre is not only educational; it is also an art form. To fully appreciate the artistic quality of theatre, teachers and students need to deal with the relationship between excellence and the arts. For example, it is not a quality formal theatre experience if all the students have a good time but never learn proper puppet manipulation, never learn vocal projection, and never learn their lines well enough to present the play to their audience in a cohesive manner.

One of your aims is to help children discover their own voice and how to use it for their own purposes in a rich variety of situations. Your priority is to give children the confidence to use language willingly by providing a sense of audience and a sense of purpose.
—Jonothan Neelands

Some parents and teachers express concern that demanding excellence of students creates a more stressful atmosphere and results in a less enjoyable experience. Students *can* learn the lines of a dramatist and recreate them, combining the playwright's and their own imaginations. What results is an artistic and aesthetic experience unique to theatre. Learning lines becomes a "liberating" experience, the first step in character development. The teacher will discover that raising expectations improves the results and increases the benefits of the formal theatre experience as well.

Elementary classroom teachers can give students quality formal theatre experiences without a great deal of equipment or formal theatre training. If a teacher is willing to honestly assess the skills of the students and the situation, do the necessary research and recruitment of assistants, and allow the students the time needed to create a quality theatre experience, maximum benefits will accrue to everyone involved.

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching formal theatre at the elementary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners are encouraged to develop additional goals and objectives to meet the needs of their students and communities.

Table 2

Goals and Objectives

Goal I *To learn about the importance of collaboration in the creation of a dramatic production*

1. Learn the roles and responsibilities of the people involved in a production: director, actors, stage manager, designers, house manager, box office, and publicity
2. Develop an awareness of the special communication between the actors and the audience

Goal II *To develop performance skills*

1. Gain skills in vocal projection and articulation
2. Gain skills in creating dialogue and characters through improvisation
3. Gain skills in memorization of dialogue from scripted plays
4. Gain skills in the use of appropriate and believable stage movement

Goal III *To develop technical skills*

1. Select specific scenic elements to represent a visual environment
2. Select properties suitable to character and situation
3. Select sound effects and music suitable to the situation and to enhancing mood
4. Select and use costumes suitable to character and situation
5. Select and use makeup to suggest character
6. Use available lighting to focus attention and establish mood

Goal IV *To gain an understanding of the playwright's work*

1. Use original or published stories as a basis for improvised playmaking
2. Use original or published stories as a basis for playwriting
3. Understand the role of the playwright as an artist collaborating with the director, actors, and designers

Goal V *To develop an appreciation of the art of puppetry*

1. Discover that a puppet can be created using any found object
2. Gain skills in puppet manipulation (movement and animation)
3. Gain skills in verbal communication through puppets
4. Experience, through production, the puppet show as a unique form of theatre art

Goal VI *To develop greater self-esteem through live theatre production*

1. Experience satisfaction through personal contribution to some aspect of the production
2. Experience satisfaction through working as a group member in an artistic endeavor
3. Develop greater understanding of self through accomplishment of goals and tasks related to the theatre production
4. Experience the social bonding that occurs when people work and play together artistically

Sample Learning Activities

The activities that follow are only samples. They can be used as described or remodeled to suit local needs. They may also suggest ideas for additional formal theatre experiences for elementary school students.

Group Story

Purpose: To help each child understand an entire play and his or her role within its framework
Goals and Objectives: I (1, 2); II (1)
Group Size: Entire cast
Suggested Time: 15 minutes
Materials: Script of improvised play

Procedure: Have cast sit in circle and tell, in their own words, the plot of the play selected. Everyone should share equally in the telling. Teacher can call on a new storyteller at any moment. Energy and spontaneity result when children must jump into the story and have no time to plan what they will say. The teacher can help reticent players by asking them to contribute only a few words, moving on to a player who can speak more easily, and then coming back to allow the reticent player to make a longer contribution as confidence increases. These steps can be repeated as needed throughout rehearsal.

Evaluation: As cast becomes clearer on details of a story, the re-enactment of the play should become stronger and better focused.

Living Orchestra

Purpose: To develop vocal dynamics
Goals and Objectives: I (1); II (1)
Group Size: Entire cast
Suggested Time: Ten minutes
Materials: None

Procedure: Divide class into groups of four or five. Have each group decide on a sound they can make in unison—humming, clicking with tongue, low rumbling, squeaking, and so on. Choose one person to direct orchestra. Director should lead group, indicating beginning of "piece," vocal entrances, changes in speed and volume, and conclusion. For a more advanced version of this game, see "Living Orchestra" in the High School section of this guide (p. 97).

Evaluation: Teacher observation of each child's use of voice in rehearsal and performance situation

Bringing Stories to Life

Content Area: Language arts
Grade Levels: K-6
Purpose: To encourage children to write original stories and to demonstrate how a story can become a play. This activity gives children an opportunity to experience roles of playwright, director, actor, audience, and critic.
Goals and Objectives: I(1); IV(1, 2, 3)
Group Size: Entire class or small groups
Suggested Time: Minimum 20 minutes
Materials: Original story, director/playwright's chair

Procedure: Student sits in director's chair and reads original story to entire class, then chooses class members to act out each of the roles. Students enact one or more scenes, with author serving as narrator/director. Following first enactment class, evaluate the playing. Replay story using suggestions from class.

Evaluation: This activity is a way of recognizing each child's creative work and of involving everyone in a collaborative experience. It works best when process is emphasized over product. Evaluation can be accomplished by checking student participation, leadership, involvement, and so on.

I Am a Designer

Purpose: To introduce students to the technical elements in a production
Goals and Objectives: IV (1, 2, 3, 4, 5, 6)
Group Size: Individual or small groups
Suggested Time: Four class periods
Materials: Strong cardboard box, construction paper, glue, popsicle sticks, markers

Procedures: As a follow-up to seeing a production or reading a play or story, introduce the concepts of set design and construction, costume design and construction, prop construction, and lighting design to students. Have children create a scenic background using the cardboard box as a "bare stage." Furniture and props can be made of paper reinforced with cardboard or popsicle sticks. When scenery is complete, students can create stick puppets, appropriately costumed. A clip-on lamp or strong flashlight can be used for lighting. When set and puppets are completed, students can re-enact scenes for themselves, a partner, or small group.

Evaluation: Assessment of students' willingness to take part in the process, the imaginativeness of ideas they suggest, and the skills they demonstrate when constructing the set.

Appreciation and Criticism

In this aspect of a drama or theatre program, the teacher helps children develop a sense of themselves as audience members. The focus shifts from active verbal and physical participation to active listening and observing. The teacher encourages students to notice details of informal playing and formal performances and develop their ability to respond to these, orally or in writing.

For example, the teacher can ask children to observe the *words* the playwright uses. He or she might use a narrative version of a folktale like "Cinderella" and compare it with a play version. The teacher's purpose will be to get children to notice how the language is similar or different in the two versions. He or she focuses children's attention with such questions as "How are the words alike or different?"; "What was left out and what was included in the drama version?"; or "Which version uses words that are more descriptive, precise, colorful, or unfamiliar?"

Or, the class might study the *events* in the drama. Comparing play with the narrative version, they can discuss such questions as "What does the playwright include?"; "What was left out?"; or "What ideas do you have about why the playwright made these decisions?" The teacher might read a narrative version of *Charlotte's Web* and then show a video version of the story. Children can discuss which elements were included in both and how video and film are different from live theatre.

Children can also be encouraged to observe the *performers*. The teacher can begin by dividing children into small groups, with part of the class enacting something while the rest of the group observes. The teacher can then help children discuss such questions as "What part of the scene was easy to understand?" or "What part was difficult to understand?" After two groups have presented their version of the scene, discussions can focus on how the scenes were alike and different because of how the performers interpreted the same roles differently. For example, there are many ways to interpret the interactions between soldiers and villagers in Marcia Brown's *Stone Soup*.

Later, children should have opportunities to observe theatre-in-education groups as visiting performers come into the school. Children should also be taken to a performance in a theatre, which provides the opportunity to discuss how the context in which a performance takes place affects audience reactions. A play done in the school gymnasium—with resulting limitations on setting—will be quite different in effect than the same play performed in a theatre with all of the technical conveniences for the actors.

Children should also observe television shows regularly, with preparatory and follow-up experiences to make them aware of differences between this medium and more traditional theatre. Children can be encouraged to talk about various differences.

Contextual Difference. A private television viewing in a living room can be compared with public viewing in a theatre.

Audience Behaviors. It is permissible to talk in a private living room while watching television, but talking is not acceptable in a theatre while watching a live performance. Live performances are interactive events in which actors respond to the audience, and extraneous talking limits this possibility.

Physical Factors. Students can compare how distance and size effect audience reactions. The effect of a production projected on a small screen in a lighted room and viewed close up will be different from one shown on a large screen (as in a movie) or space (as on a stage) in a darkened room viewed from a greater distance.

Immediacy of Experience. In a live performance, immediate audience response or lack of it affects the performers. This is quite different from television or filmed screenings where such interaction is not possible.

Children can write critiques of films or television shows they have watched or of live performances they have viewed; and these critiques can be displayed in the classroom. Such writing could be submitted for publication in the school newspaper, or perhaps even in local commercial newspapers in the case of performances available to the community in general. In addition, children might draw or paint their responses to a performance.

The goal of such efforts is to develop students' abilities to say why they liked or disliked a performance and to use their conscious understanding of theatre elements as a basis for responding emotionally and intellectually. Children need to understand that they, and indeed the teacher, are free to like or dislike a performance if they are able to clearly articulate their reasons. These activities can be effective in increasing language fluency and critical thinking.

What many schools offer to children is little more than a token exposure to the visual, performing, and literary arts. Even this exposure is offered grudgingly, as if learning about the visual arts, music, dance, theater, and literature were a bonus or luxury. The instruction offered in some schools is so casual or wasteful of time and resources that many children actually are miseducated in the arts.
—Laura H. Chapman

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching theatre appreciation and criticism at the elementary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners are encouraged to develop additional goals and objectives to meet the needs of their students and communities.

Table 3

Goals and Objectives

Goal I *To recognize elements of a dramatic structure in informal drama sessions and formal theatre experiences*

1. Be able to listen to and retell stories or plays, that is, to recognize a plot
2. Be able to distinguish between *characters* and their goals and objectives
3. Be able to interpret the meaning portrayed through plot and character, that is, to describe a *theme*

Goal II *To increase appreciation of dramatic literature by reading plays aloud*

1. Recognize differences and similarities in dramatic structure
2. Recognize the elements of style unique to playwriting (i.e., stage directions, the character's name preceding the dialogue), and know how to use them

Goal III *To respond to live theatre*

1. Recognize and practice acceptable audience etiquette
2. Express personal reactions to theatrical experiences
3. Describe the appearance and action of the characters
4. Respond to the visual elements of a production
5. Share perceptions of theatre experiences
6. Compare and contrast the ways a particular interpretation is like or unlike a different version of the same story

Goal IV *To examine theatre as a synthesis of various arts, and as a discrete art*

1. Recognize contributions of music, visual art, and dance to theatre
2. Understand unique qualities of film, television, and theatre
3. Identify similarities and differences between a live and taped performance and a print version (narrative or scripted)

Sample Learning Activity

The sample learning activity is a suggestion only. It may be used as described or remodeled to suit local needs. This sample may also suggest ideas for other activities that will help students learn theatre appreciation and criticism skills.

Make It Your Own

Purpose: To participate in creating dramatic scenes and to use this as the basis for critical evaluation of the work of other artists
Goals and Objectives: I (1, 2, 3); II (1, 2)
Group Size: At first entire class, later small groups
Suggested Time: Four class sessions and attendance at a professional play
Materials: A copy of the play that the children plan to see or copy of the story upon which the play is based

Procedure: Before attending a performance of a play, read the class a version of the story upon which the play is based. Talk with the class about how they would turn the story into a play. Ask children to suggest which characters would be portrayed, and which parts of the story would be acted out and which could be deleted. Have the class choose four or five scenes to act out. Divide the class into small groups, allowing each group to choose a scene.

Have groups use improvisation to rehearse scenes and perform for rest of the class. Scenes can be discussed by the class and then replayed, using suggestions.

After attending a performance of the play at the theatre, compare and contrast the version the children saw at the theatre with their own interpretations of scenes and characters. Discuss differences in interpretation, considering strengths and weaknesses in both. Following the discussion, have students write a letter to the acting company discussing what the class discovered through comparing the two versions of the story.

Evaluation: During the process of creating original scenes, students can be evaluated through teacher observation of comprehension, involvement, and so forth. At close of project, students' letters can be used as an evaluation tool to determine understanding and comprehension.

Evaluation for the Elementary Student

If an activity is worth planning and enacting, it is also worth evaluating. "Plan, play, and evaluate" is a procedure used by many drama leaders. Each drama activity should involve two types of evaluation: one consists of self or group evaluation; the second type of evaluation is one in which the teacher makes an assessment of the planning and enactment in order to plan for further drama experiences and to evaluate the drama activities as a whole.

It is not unusual for some teachers and parents to feel that a child's creative work is personal and that any evaluation or discussion of that work will hurt the child's feelings, stifle creativity, or destroy the work by imposing adult values. But if a dramatic activity is worth doing, it is also worth evaluating.

Children need to learn to evaluate their work in drama, and in the arts, more generally, recognizing what is successful, what could be changed, and what should be discarded. It is possible to evaluate without harming creativity. For example, the process approach to teaching writing gives children the opportunity to experience stages involved in the writing process from conception through first and subsequent drafts, including revision. The same is potentially true of dramatic activities. The final performance or product is but one stage in the drama experience.

When assessment and evaluation are regarded as part of the continuous process of creating, children learn that they can improve their work. As a result, personal satisfaction grows. Including evaluation as an expected, integral element of drama activities makes assessment a vehicle for children's growth. Children learn that creativity is a continuous process and that they have a deep well of creative energy, ideas, and abilities to call upon. Constructive evaluation of children does not emphasize faults or mistakes. Instead, evaluation can help them discover how the drama experience can be developed. Such evaluation will build self-confidence.

When evaluation involves informal discussion, the children need to interact in an atmosphere of trust, respect, and understanding. Self-evaluation followed by group evaluation of the creative activity gives students the opportunity to discuss and reflect on their work (rather than on their personalities) in a thoughtful manner. Learning to give and receive praise and criticism, to help others in the group grow, and to experience growth are important skills. Such learning takes place most appropriately within the framework of dramatic activities.

As in all evaluation, procedures need to be designed to fit the activity. In drama, informal discussion immediately following the activity is often the most appropriate tool. Other assessment tools include performance checklists, oral or written tests, and video and audio tapes. No matter which method is chosen, evaluation is a tool to further development rather than an attempt at closure that bars further work. While evaluating

drama, use terms like "good, better, and best" rather than potentially negative terms.

A teacher wants to help children move toward the best work of which they are capable. To accomplish this, teachers will want to frame particular questions to evaluate specific activities. Some generic questions apply across a variety of activities with different grade levels. The teacher should also think carefully about specific activities and their desired outcomes to frame more specific evaluation questions for a particular session.

The woods would be very silent if no birds sang there except those that sang the very best.
—Thoreau

- How did it feel to participate in this activity?
- When we do this activity again, what would you like to do differently?
- What should stay the same when we redo this activity?
- Was there part of this activity that particularly involved you? What was happening at that time that made you feel that way?
- Was there a time when you weren't involved? Do you know why? How could we change this to make you more involved?
- What was the hardest part of this activity for you to do? What was the easiest?

The teacher can use his or her observations of the activities and the group discussions to assess long-term development through drama. Here are some things to look for:

- Is the child increasingly able to generate original ideas?
- Is the child increasingly able to participate in different ways as an effective group member?
- Is the child increasingly able to sustain a dramatic idea for a longer period of time (either physically, verbally, or both)?
- Is the child increasingly able to comment with more insight about his or her own work and the work of others?
- Is the child increasingly willing to participate?

The teacher might consider such questions approximately three times per year, to assess long-range development. Suggested evaluation grids follow on pages 54-55.

The final aspect of evaluation necessary to ensure a cohesive and worthwhile drama experience is an annual or semi-annual assessment of the program itself. Teachers should collect the evaluative materials from each unit or experience to assess if the drama program is meeting the needs of the students, fostering student growth in specific developmental areas, and meeting specific goals and objectives in drama as identified by the teacher, specialist, or curriculum committee. This type of evaluation can result in a final written report or in graphs and charts targeting growth and development, or in a combination of the two. This evaluation can then be used to determine future directions in drama experiences for the elementary-aged child.

■ Sample Form

Scale for Assessing Personal Growth

Name	Month

General Observations

		Poor		Good		Excellent
1.	Works with initiative	☐	☐	☐	☐	☐
2.	Works with interest and commitment and effort	☐	☐	☐	☐	☐
3.	Works independently	☐	☐	☐	☐	☐
4.	Works cooperatively in groups	☐	☐	☐	☐	☐
5.	Works with concentration	☐	☐	☐	☐	☐
6.	Explores ideas	☐	☐	☐	☐	☐
7.	Expresses ideas	☐	☐	☐	☐	☐
8.	Makes decisions	☐	☐	☐	☐	☐
9.	Perseveres	☐	☐	☐	☐	☐
10.	Completes assignments	☐	☐	☐	☐	☐
11.	Demonstrates leadership	☐	☐	☐	☐	☐
12.	Evaluates fairly and constructively	☐	☐	☐	☐	☐

13. Specific Observations:

Sample Form ■

Acting Evaluation

Complete one form for each actor in a scene

Name	Month

General Observations

		Poor		Good		Excellent
1.	Physical characterization	☐	☐	☐	☐	☐
2.	Blocking and movement	☐	☐	☐	☐	☐
3.	Vocal characterization	☐	☐	☐	☐	☐
4.	Projection and emphasis	☐	☐	☐	☐	☐
5.	Articulation and diction	☐	☐	☐	☐	☐
6.	Poise and concentration	☐	☐	☐	☐	☐
7.	Coordination and ensemble	☐	☐	☐	☐	☐
8.	Rhythm and tempo	☐	☐	☐	☐	☐
9.	Believability	☐	☐	☐	☐	☐
10.	Variety	☐	☐	☐	☐	☐
11.	Sense of drama	☐	☐	☐	☐	☐
12.	Memorization, preparation	☐	☐	☐	☐	☐
13.	Overall evaluation	☐	☐	☐	☐	☐

14. **Grade for Scene** ☐

15. **Grade for Actor** ☐

16. Additional comments and considerations:

The Elementary Drama Specialist

"If I have any teaching wisdom, it is that I have learned to know the struggle IS the learning process; and the skills of teaching lie in making this time slow enough for inquiry; interesting enough for loitering along the way; rigorous enough for being buffeted in the matrix of the ideas; but with sufficient signposts seen for respite, planning, and regathering of energy to fare forward on the way."
—Dorothy Heathcote

While the approach to drama and theatre discussed in this guide can be successfully integrated into the classroom through the leadership of the classroom teacher, school districts considering the development of a drama/theatre strand in the curriculum should consider the importance of an elementary specialist.

Since teachers using drama techniques in the classroom, and even those directing classroom plays, have not often had training or experience in drama or theatre, the specialist can serve several important roles within the total program. These roles involve the drama specialist as teacher, classroom partner, inservice educator, and curriculum planner.

Specialist as Teacher. In some districts, the drama specialist meets groups of children on a regularly scheduled basis, providing a sequence of instruction planned to engage children in a variety of different types of drama skills.

Specialist as Partner. The specialist can work in partnership with the classroom teacher in the planning, implementing, and evaluating of projects in informal drama, theatre, and theatre appreciation. The amount of time the specialist spends working with the teacher can be flexible, based on the particular needs of the project as well as the teacher's expertise and confidence. Initially the specialist carries the major share of leadership, working toward a reversal of roles, with the teacher leading and the specialist supporting.

Specialist as Educator. Through a series of inservice sessions, specialists can introduce teachers to the uses of drama as a teaching technique, as well as assist teachers in their approach to formal theatre activities. Inservice training in theatre games, story dramatization, puppetry, storytelling, and play production would strengthen both the preparation of the classroom teacher and the possibilities for classroom collaboration between the drama specialist and the classroom teacher.

Specialist as Planner. A drama specialist can be involved in the district's long range planning, not only in regard to drama/theatre activities, but also within other areas of the curriculum. A drama specialist can serve on teams developing curriculum in content areas such as language arts and history as well as programs for students at risk, students with special needs, and the gifted and talented. The approach of the drama specialist can also make a valuable contribution in the planning of strategies that integrate creative thinking, cooperative learning, and of course, arts-based curriculum into the total learning environment.

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Drama and Theatre in the Middle School

The Student
Informal Drama
Formal Theatre
Appreciation and Criticism
Evaluation
References

The Student

The unique needs and characteristics of young adolescents can be a challenge and a delight to educators. More growth takes place in early adolescence than at any other period except for the first year of life.

Physical, social, emotional, and cognitive development proceed rapidly. Middle school educators need a vast repertoire of instructional strategies to address the transitional needs of their young adolescent learners. Including informal drama in the learning environment enhances educational experiences and recognizes and addresses the needs of the middle-level learner.

Informal drama can be one of the least expensive instructional packages with the greatest payback in terms of the learning that can occur. Participation in theatre activities, including appreciation and criticism, provides students with the opportunity to learn more about themselves, their culture, and other cultures.

Physical Changes. A future teacher observing seventh graders for the first time commented that the class was "a sea in perpetual motion." Educators who have never had the opportunity to work with young adolescents sometimes are overwhelmed by the boundless energy and enthusiasm of the middle-level learner. Young adolescents can appear as a force needing to be quelled, rather than as individuals possessing energies ideal for optimum learning. Drama and theatre can direct both the energy and physical changes of young adolescents into solid learning experiences.

The physical changes young adolescents experience structure their style of learning. At this stage in life, the long bones of their bodies are undergoing a tremendous growth rate. The development of arm and leg bones is disproportionate to that of the body's trunk, contributing to the familiar gangly appearance of so many children of this age. Young adolescents thus need opportunities to move, stretch, and shift position, for long periods of sitting will involve discomfort and even pain. (Weiss, 1988)

Students have strong needs to affiliate; they often come to school primarily to be with their friends. In a cooperative group, they may develop higher levels of trust, feel less vulnerable to taking risks, and feel more comfortable than in the class as a whole. Group work may even reassure the overly anxious student and energize the unconcerned one.
—Neil Davidson and Pat Wilson O'Leary

Drama and theatre can address the young adolescent's need for movement and create a classroom climate responsive to this unique learner. These activities give middle-level students the opportunity to move and shift position while continuing to participate in class. Physical changes which accompany the onset of puberty are important for the teacher to consider when asking students to perform. This growth affects students' interaction with each other, both in dramatic and nondramatic activities.

Social Changes. Interacting with peers is especially beneficial to middle school students because peer acceptance is essential to this age group. Dramatic activities can help fulfill and take advantage of their need to belong to a cohesive group. Informal drama and formal theatre provide this social context as well as the comfort and excitement of assuming another's identity. Dramatic activities provide them the opportunity to

take a variety of roles precisely at the time their self-concept is undergoing many changes and challenges.

Working individually is important, but the early adolescent's need for social interaction makes active learning in the classroom more meaningful. Informal drama fosters a nonthreatening environment where participation is more important than correct answers. Students' perceptions can provide the teacher with a guide for further instruction. Thus, through the use of informal drama or formal theatre activities, the teacher can generate experiences which meet the social needs of young adolescents.

Emotional Changes. The search for identity accelerates in early adolescence. In order to achieve social acceptance, young adolescents struggle to define their own image. The "big lie" (Van Hoose & Strahan, 1988) that affects nearly all middle-level learners is that they simply don't measure up to stereotypical standards because they are different. How can a young adolescent feel adequate when bombarded with social messages that stress perfection and conformity?

In order to develop an identity, the young adolescent often experiments with a variety of roles. Dressed in a T-shirt, jeans, and tennis shoes one day and formal clothing the next, students in the intermediate grades anxiously await evaluation from their peer audience. Informal drama and theater activities in the classroom provide the opportunity for students to learn about themselves in two ways.

First, taking on another role has social sanction within the classroom. Young adolescents know that they can experiment freely with becoming someone else. Secondly, young adolescents can learn about themselves by interacting with and observing others as they assume their roles and interpretations. Participation in informal drama and formal theatre encourages the search for identity, which is a need early adolescents seek to fulfill.

Cognitive Changes. According to Piaget's stages of development, young adolescents vary greatly in their capacity for handling abstract thought. Understanding such concepts as democracy and justice requires difficult abstract thinking that all adolescents may not be able to command. Educators can facilitate comprehension by embedding abstract ideas in concrete learning experiences.

Informal drama can provide a way of teaching abstractions, actively involving students in simulations of the ideas. For instance, young adolescents can learn about a difficult concept such as prejudice by experiencing it in a classroom dramatization.

Informal Drama

Bearing in mind the characteristics of middle-level students, content area teachers need to acknowledge their developmental needs while

planning instruction to accomplish the goals established for a course. To motivate young adolescent learners, the teacher must employ a variety of instructional strategies.

Informal drama need not be viewed by the classmates and teachers as just "another thing to do" in an already overcrowded curriculum, but rather as an additional technique to accomplish course objectives. Through participation in informal drama, the middle-level student can experience the viewpoint of a woman fighting for the right to vote, the effect of radiation on plant and animal life, or the difference between acute and obtuse angles. Informal drama involves each student's body and mind in meaningful learning experiences.

The Specialist

You try not to appear as an omnipotent expert. You prefer to be seen as an interested listener rather than as teller. You are used to valuing every well intentioned contribution that is made by your children, regardless of aptitude. Crucially, you help children to see their existing experience of the world as a valid and useful resource for further learning. You help children build bridges between what they already know and the new information presented by school learning.
—Jonothan Neelands

At the intermediate level, the drama and theatre specialist functions much like the elementary level specialist: as partner, educator, and planner. (See p. 56.) The specialist also functions similarly to the high school specialist, although the complexity and extent of the activities, resources, and performances are not as sophisticated. (See p. 101.) A major responsibility of the middle school specialist involves helping the teacher prepare students psychologically for experiences at this level. In order to feel comfortable with new drama and theatre experiences, students need to feel comfortable with the classroom and theatre climates. (See the section on "Classroom Climate" in the Critical Issues section on p. 132 of this guide).

The drama and theatre specialist may be tempted to ignore informal drama and concentrate only on formal theatre production at this level since students seem more mature and ready to handle the demands of a formal theatre production. Middle-level students, however, still enjoy and, more importantly, still need the creative release of informal drama exercises.

Many intermediate students have not had any theatre experience, so informal drama can provide a nonthreatening introduction to theatre activities. Students do not have to worry about impressing a large auditorium full of people. In the comfortable confines of the drama classroom, the young adolescent can feel free to experiment with this art form.

Middle-level students need the activity of informal drama. Often restless, they need to move their bodies. They enjoy the challenge of writing their own scripts, of controlling the outcome of their productions, of enjoying the art form's spontaneity without memorizing a script (no homework!). And, middle-school students can begin to understand themselves while working in a group during informal drama activities.

Cognitively, young adolescents are in transition from concrete to abstract thinking. Physiologically, they are in the transition from child to adult. Emotionally, some are narcissistic or feel they already possess significant artistic skills. Many seek recognition from their peers and want to perform for them in an audience setting that informal drama can provide.

Goals and Objectives

The drama/theatre task force suggests the following goals and objectives for teaching informal drama at the middle school level. In the learning activities that follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners are encouraged to develop additional goals and objectives to meet the needs of their students and communities.

Table 4

Goals and Objectives

Goal I *Use active learning to communicate, comprehend, recall, and transform the content through informal drama*

1. Use memories of past experiences in enacting improvised situations
2. Pantomime manipulation of imaginary objects
3. React spontaneously to the unexpected in improvisation
4. Play off of others' ideas in improvisation
5. Develop trust in one's intuition through spontaneous dramatic interaction

Goal II *Use language to discover relationships with others through informal drama*

1. Make inferences about characters based upon the type of language they use
2. Use and understand spoken language appropriate to the context of a group improvised scene
3. Experiment with word selection ranging from informal to formal

Goal III *Use voice and movement to express thought, feeling, and character*

1. Link verbal and nonverbal aspects of communication to the motives of the character being played
2. Use variation in pitch, stress, and tempo to convey mood and characterization
3. React to aspects of the imaginary environment through movement
4. Use voice and movement to communicate age and physical condition of a character

Goal IV *Demonstrate social and artistic discipline in informal drama activities*

1. Demonstrate the abilities to lead and to follow
2. Contribute positive criticism of ideas and performances
3. Demonstrate respect for group decisions
4. Produce work on time
5. Explore the idea that informal drama requires self-discipline

Goal V *Use sensory and emotional recall to interpret experiences as actor and viewer*

1. Recognize individual differences in sensory perception and emotional states
2. Demonstrate sensory and emotional recall in re-enacting an experience
3. Demonstrate awareness of imaginary environments during informal drama activities

Goal VI *Explore the concept of problem and resolution through informal drama*

1. State or restate problems in stories and situations
2. Analyze problems, considering cause and effect
3. Invent logical and believable alternative solutions to fictional or actual problems through informal drama
4. Confront various personal behaviors through role playing and role reversal
5. Dramatize consequences of alternative solutions to problems

Goal VII *Discover self by imagining, interacting, and reflecting in informal drama activities*

1. Demonstrate empathy in reactions to a variety of people
2. Distinguish between the student playing a role and the role being played
3. Use informal drama activities to seek physical, social, and emotional identity
4. Accept physical and emotional changes as they affect participation in informal drama activities
5. Test and question personal attitudes, values, and belief systems while participating in informal drama activities

Sample Learning Activities

The learning activities that follow are samples only. They can be used as described, altered as needed, or used to provide ideas for new informal drama experiences that will help students explore thought, feeling, movement, and characterization.

Prop-Box Drama

Content Area: Theatre arts
Goals and Objectives: I (1, 3, 4, 5); II (1, 2); III (1, 2, 3, 4); IV (1, 3, 5); V (1, 3); VII (1, 2, 4)
Group Size: Groups of three to five students
Suggested Time: One class period
Materials: A large box with enough costume pieces and props for each member of the class to select one

Procedure: Students select one costume piece or prop. After all selections have been made, the teacher or students select three- to five-person groups. Each group has ten minutes to create a scene and determine how the characters will use their costume piece or prop to help the scene make sense.

Evaluation: The teacher leads students in determining how coherent each scene is and how well they use the props or costumes.

Formations: Learning by Doing

Content Area: Applications for science, mathematics, art
Purpose: To involve the student cognitively, emotionally, and physiologically in a learning activity
Goals and Objectives: I (4); III (3); IV (1, 3, 5); V (1, 2, 3); VI (1, 2, 5)
Group size: Whole class
Suggested Time: One class period

Procedure: The class is divided into two groups, and group one is sent out of the classroom. Members of group two create a formation with their bodies and then "freeze" in place. Group one returns and studies the formation for 60 seconds. Group two disperses and frees the floor space for group one to duplicate the formation. Group two evaluates the success or failure of group one's effort. Then group two is sent out of the room and group one builds a formation.

Applications:
Science. Formations may represent molecular structures or demonstrate theories such as that of the food chain or the cantilever.
Mathematics. Formations can demonstrate spatial relationships or geometrical configurations. Each body in the formation could be given a numerical value for work with equations or fractions.
Art. Formations can demonstrate spatial relationships, balance, or proportions.

Evaluation: The teacher observes groups to determine if they understand the concepts. The teacher may wish to review the objectives from which to derive specific questions for students.

Book Reports with a Touch of Theatre

Content Area: English language arts—reading
Purpose: To bring literature to life using drama and theatre
Goals and Objectives: I (2, 5); II (1, 2, 3); III (1, 2, 3, 4); IV (4, 5); V (1, 2, 3); VI (1, 2, 4); VII (2, 4)
Group Size: Whole class with individual assignments
Suggested Time: One class period for the introduction and explanation of techniques and one to two class periods to complete individual assignments
Materials: Props and costumes which students supply if desired

Procedure: Introduce the idea of an acting report rather than a written book report. Tell students they may

- act out a scene from a book they have read,
- act out an original scene based on a book they have read,
- make puppets and perform a puppet show based on a scene from a book, or
- tape (either audio or video) a scene from a book.

Evaluation: The teacher assesses whether students' presentations are representative of the written works they read and whether the presentations are likely to encourage other students to read each book.

What Would Your Shoe Say to You?

Content Area: English language arts—creative writing
Purpose: To write in the first person as an inanimate object
Goals and Objectives: I (1, 5); II (1, 2, 3); IV (4, 5); V (2); VI (1, 2, 3, 4); VII (5)
Group Size: Introduction to whole class; assignment to individuals
Suggested Time: One class period for the introduction and one to two class periods to complete individual assignments
Materials: A folk tale in which inanimate objects talk

Procedure: After the teacher reads to the class a folk tale in which inanimate objects talk, students select an inanimate object to serve as the central character in their own short stories.

Evaluation: Assess whether each student's characterization of the inanimate object in their short stories was believable.

The Great Debates

Content Area: Social studies
Purpose. To bring some of the major debates of United States history into the classroom
Goals and Objectives: I (1, 4, 5); II (1, 2, 3); III (1, 2, 3, 4); IV (1, 2, 3, 4, 5); V (1, 2, 3); VI (1, 2, 4); VII (1, 2, 4, 5)
Group Size: Selected class members
Suggested Time: Two weeks for individual preparation and two to three class periods for presentation
Materials: Reference material pertaining to a famous debate, costumes or props, if desired

Procedure: After assigning a research paper on selected historical figures, offer students the chance to perform their report before writing it. Pair them up for a historical debate or ask individuals to write a monologue about an internal debate. Examples of debates that could be used as the basis for the two-person activity are those between Andrew Jackson and John C. Calhoun on South Carolina's possible nullification of the federal tariff and those between Daniel Webster and Robert Hayne.

Evaluation: Performances must be graded according to the criteria of written papers. How well did students research their historic figures? Did each gain an understanding of their historic person and the motivation for that person's actions?

Involvement in formal theatre activities addresses many needs of middle school students. The search for identity and recognition can be fulfilled through the process and product of formal theatre. Participating in formal theatre gives students opportunities to receive positive recognition.

In addition to improving self-esteem, the student experiences a sense of community with the production group. Participating in a group effort provides an opportunity similar to that of an athlete on a team. Formal theatre experiences provide occasions to practice and perfect a variety of skills required in group participation including self-discipline, cooperation, giving and receiving constructive criticism, and dedication to goals and objectives.

Formal theatre activities promote a positive climate for participants and nonparticipants. Participants receive personal or group recognition for their efforts and nonparticipants often develop a sense of school pride resulting from the efforts of their peers. Students and faculty often view the formal theatre activity as a special event and rally around it. Faculty members who work with the production experience a special relationship with the students. Teachers and students become a team with a common goal.

Inherent in the formal theatre activity is the opportunity to communicate with and involve parents. Since this activity is usually associated with desire and interest on the part of the student, parents can become actively involved with their child by helping with the rehearsal of lines, providing transportation to rehearsals, volunteering to develop costumes or scenery, and promoting the event.

Formal drama activities can also enhance the school/community relationship. The school can promote positive public relations and community awareness in many ways, including providing free passes for senior citizens, enlisting the assistance of area businesses in displaying playbills, and encouraging community attendance.

. . . glorious bouquets and storms of applause. . . . These are the trimmings which every artist naturally enjoys. But to move an audience in such a role, to hear in the applause that unmistakable note which breaks through good theatre manners and comes from the heart, is to feel that you have won through to life itself. Such pleasure does not vanish with the fall of the curtain, but becomes part of one's own life.
—Alicia Markova

Theatre Teacher/Cocurricular Director

The teacher and/or cocurricular director of formal theatre activities must consider a number of factors when working with middle school students. Being aware of these often overlooked considerations and benefits will allow the teacher/director to concentrate on the positive joys that come with bringing formal theatre into the lives of students in the middle grades. "Directing the Young Performer" on p. 141 addresses other concerns of the director.

Considerations

Many things will affect the potential success of any formal theatre efforts at the middle school level. Because they will affect not only the final performance but also the students' satisfaction and feelings of accomplishment, they should be considered carefully.

Rehearsal Schedule. The rehearsal schedule is a major consideration when working with middle-level youth. Since most students do not have easy access to afterschool transportation, rehearsals often must be held during the school day. This requires a flexible schedule and a staff commitment to the performing arts.

A workable alternative is that of afterschool practices. Unless a school district is fortunate enough to have a late activities bus, however, parents will be required to call for their children. Clear communication with parents regarding the ending time of rehearsals will keep the teacher/director in a favorable light.

Holding afterschool rehearsals often forces students to choose among athletics, theatre, or other activities. While there are times and situations when students must make an either/or choice, it is important for them to realize that ages ten through 14 should be a time to explore a variety of activities and not necessarily specialize in one area.

The intermediate grades should be a time to explore a variety of options rather than to make a final commitment to theatre, athletics, or any other single activity. The development of a school philosophy that supports this notion will provide all coaches, directors, and teachers with a base from which to operate when designing activities for the young adolescent.

Performance Area. Since many middle schools do not have a separate performance area, it may be necessary for those involved in different activities to use the same space. Open communication of needs among activity directors is of paramount importance. Concern for what is best for students rather than what is most convenient for the directors involved will help minimize the problem.

Content. When selecting material for production, the director must have a knowledge of students' prior experiences. While it is desirable to take any performing group to the limits of its abilities, it is important to remember that the students in this age range have not had a great number of experiences on which to draw for interpretation. The director must give careful attention to providing considerable background information for productions.

Program Length. Those working with young adolescents should consider carefully the length of the production. Productions of three acts with a running time that exceeds one-and-a-half hours are usually unsuccessful with this age group. Parents, students, and directors are more apt to

leave with a more favorable impression when productions last an hour and a half or less.

Expectations and Young Adolescents. The director of formal theatre at the middle level will have to develop confidence in students in order to ensure success when the curtain rises. The natural insecurities of young adolescents often make it difficult to predict success of the finished product on opening night. Remembering that the natural tendency for young adolescents is to explore rather than to perfect will help the director establish goals and expectations.

Benefits

Having dealt with some of the problems, the planners of formal theatre activities will discover that they can have a number of positive effects upon student participants. Teachers, parents, and others drawn into the activities in various ways also reap related benefits.

Theatre as a whole is greater than the sum of its parts. When talented people are motivated to join together as a creative unit and the product reflects that successful collaboration, I feel great excitement in that.
—Ann Elgood

Enhanced Self-Concept. Early adolescence is characteristically a time when young people try to establish who they hope to be and how they can fit in with their peers and others important to them. Formal theatre activities allow the student to practice and learn the social skills needed in virtually every aspect of life. Following directions, listening, speaking, reading, working with others, relating to people as individuals and as members of a team are some of the skills formal theatre develops. As students learn these skills, they can begin to feel better about themselves, a major step towards development of a healthy self-concept.

Improved Personal Relationships. Sharing a common goal draws people closer together. Everyone involved in a production develops bonds as formal theatre activities progress.

Encouragement of Artistic Endeavors. By their very nature, formal drama activities encourage students to engage in artistic expression and realize its benefits. The teacher/director of such activities has the opportunity to foster a lifelong participant or spectator interest in the performing arts.

Goals and Objectives

The drama/theatre task force suggests the following goals and objectives for teaching formal theatre curriculum at the middle school level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners are encouraged to develop additional goals and objectives to meet the needs of their students and communities.

Table 5

Goals and Objectives

Goal I *Incorporate physical, emotional, and social dimensions of characters in scenes*

1. Observe and develop skill in portraying the physical attributes of characters
2. Explore attitudes and values as part of characterization
3. Explore relationships between and among characters
4. Use language appropriate for given characters
5. Analyze a character's motivation for action
6. Develop and sustain a character's relationship with others

Goal II *Write scenes in script format based upon problem-solving improvisations*

1. Recognize unique formal characteristics of the dramatic script
2. Write and perform dialogue which imitates real conversation
3. Write and perform dialogue which reveals character motivation
4. Write and perform a scene in which dialogue is used to provide exposition
5. Write and perform a scene in which dialogue is used to advance action

Goal III *Recognize the role and responsibilities of the director*

1. Recognize ways in which the production of a play benefits by the direction of one person
2. Recognize that the director is responsible for composition and movement
3. Recognize the role of the director as a collaborating artist with the playwright, actors, and designers
4. Demonstrate the ability to cooperate with a director
5. Accept final decisions made by a director

Goal IV *Explore the effect of selected elements of technical theatre in dramatic activities*

1. Alter playing space to create suitable environments for dramatic activities
2. Adapt available materials to make simple properties
3. Alter available natural and artificial light sources to create appropriate environments for dramatic activities
4. Make sound effects for dramatic activities
5. Use available clothing and fabric as costumes in dramatic activities
6. Use makeup to suggest character

Goal V *Develop skill in improvising action and dialogue*

1. Improvise dialogue to communicate character
2. Demonstrate attitude changes and various viewpoints through role playing
3. Participate in a variety of theatre games
4. Respond to sidecoaching and director's comments
5. Give and take focus in playing scenes
6. Apply performance techniques in improvisationally created group theatre scenes

Goal VI *Balance personal needs with social responsibilities and requirements of the dramatic situation*

1. Become aware of the need for cooperation, sharing of responsibility, and unity in theatre activities
2. Give and receive constructive criticism
3. Demonstrate awareness of the need to deal with conflict and competition
4. Freely express and attempt to deal with personal feelings
5. Attempt to provide cross-cultural and cross-generational patterns of interaction
6. Practice unison actions, choral speech, music, and dance

Sample Learning Activities

These are sample learning activities only. They can be used as described or adapted to suit local needs. They may also suggest ideas for additional formal theatre experiences for middle school students.

Design Detectives

Content Area: Theatre arts
Purpose: To understand how costume and set designers create costumes and sets
Goals and Objectives: III (3); IV (1); VI (1, 2)
Group Size: Initially whole class; later, teams of four to six
Suggested Time: Variable
Materials: Book with a play (classroom set); resource books; art materials including markers, water colors, crayons, colored pencils, newsprint, and good paper for a finished rendering; costume and set renderings could enhance the lesson

Procedure: Read a play aloud that is at your class's reading level and set in another time period. Before reading the play, ask the students to be design detectives and jot down any references they hear to the setting and the time period.

After the reading, encourage students to stretch their imaginations. Are the characters neat or untidy? Are they dressed in the latest fashion or someone's hand-me-downs? What does their house look like? Divide the class into teams, compare notes, and come up with ideas agreeable to everyone in the group.

List team conclusions on the chalkboard and assign a design job to each team. For example, one team is responsible for one set design and three costume designs; another team (or individual) is responsible for a costume or set design. Ask team members to decide how they are going to share their responsibilities. Are some of them better visual artists than others? Discuss using reference materials in the library. Assign a due date for the project. Preliminary sketches should be done at home, but allow class time for the design team to research and prepare their finished renderings.

Evaluation: Does the rendering fit the time period, and the socioeconomic conditions of the characters?

Everyman: Theatre in the Middle Ages

Content Area: Theatre arts
Goals and Objectives: I (1, 2, 3, 4, 5, 6); II (1, 2, 3, 4, 5); IV (1, 2, 3, 4, 5, 6); V (5); VI (1, 2, 3, 4)
Group Size: Whole class initially, groups of three to five students later
Suggested Time: Three to five class periods
Materials: Copies of the scene in *Everyman II* by Phillip Bernardi in which Death confronts Everyman; a black, hooded cloak and robe to serve as costumes for Death and Everyman (optional)

Procedure: Introduce the students to the Middle Ages in Western Europe. Discuss the culture of the period, how society was organized, and how abstract concepts such as love

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page

and good deeds could be represented in literature by characters who bore that name, including plays like *Everyman*, written around 1500.

Select two students to read the parts of Everyman and Death and ask them to put on the costumes supplied. Read the scene in which Death tells Everyman to prepare for his life to end. Provide minimal coaching for the readers by sidecoaching. Assist students with unfamiliar words and archaic language by explaining the context of the lines.

Pause periodically to ask the students what they think Everyman's reaction is when he realizes he is speaking with Death, how much time Everyman requests to prepare for his journey, how Everyman tries to bribe Death, and other questions. After the reading, ask students to point out how similar or different their reactions might be in comparison to Everyman's.

At another class, brainstorm to generate names of other abstract concepts, vices, and virtues. List all suggestions on a large sheet of newsprint. After they read *Everyman II*, ask students to note how many of the terms they listed appear in this modernized version of the play.

Ask students to select groups of three to five members. Each group member is to assume the role of a vice or virtue and help write a scene in which these vices and virtues encounter a conflict. Allow one or two class periods for the writing and rehearsal of these scenes. Ask each student actor to use a prop or costume piece that symbolizes the concept that they are portraying. Encourage students to choose situations and conflicts they face on a daily basis for these modern morality plays, which will be presented to the class.

Evaluation: Evaluate individual performance, group performance, use of costumes and props, and script composition. Evaluation sheets can be used. (See p. 88.)

The Park Bench

Content Area: Theatre arts
Purpose: To develop improvisational skills
Goals and Objectives: I (1, 2, 3, 4, 5); II (1, 2); III (1, 2, 3, 4); IV (1, 2, 3, 5); V (1, 2, 3); VI (1, 2, 3, 4, 5); VII (1, 2, 3, 4, 5)
Group Size: Class divided into groups of three to four students
Suggested Time: Three to five class periods
Materials: Three chairs or a bench, crumpled newspapers, satin pouch and ring (optional)

Procedure: The teacher's monologue begins as soon as students have assembled. "I have a bench (or three chairs), crumpled newspapers, and a satin pouch and ring. Something has happened. I've set up this bench to help you visualize where we are so that you can help solve the problem. Imagine that this park bench is in (describe any familiar local scene). Picture the crowd of people walking around. There are students from the university and technical college, tourists, government officials, and business people. A few loiterers linger here. If you were to walk around, you might find someone eating on the bench or talking. Others sit on the bench and wait for the bus, meet friends, or simply rest. Anyone might sit on the bench for a moment or two, and no one would notice."

The teacher crosses to the bench and pulls the pouch out from under a crumpled newspaper, then continues the monologue. "This pouch was found under the bench. There is a ring inside. I don't know if you can see it from where you are sitting, but this diamond seems to be real. The darker gem might be a black sapphire. See how the setting is raised

here? I wonder if the ring opens? I have never seen anything quite like this ring before. Maybe it is very rare and valuable. Perhaps it has deep personal meaning for someone. We would know more if we knew who dropped the ring. Did the owner lose the ring, or was it put here deliberately?"

By the time the monologue is over, students should be ready to answer some of the questions with stories that they have begun to develop in their minds. Ask who might have found the ring using one of the following suggestions:

- Divide students into groups of three and ask them to create one story about the ring. Students then present their story to the rest of the class.
- Ask students to close their eyes and imagine that they are the person who either lost the ring or found it. Then use questions to help them develop the character they are imagining: What does finding or losing this ring mean to you? What do you plan to do now that it has been found or lost? After providing ample time and questions, divide the class into pairs composed of one person who has lost the ring and one person who has found it. Direct each pair to come forward and present a monologue or pantomime of the meeting of these two people.
- Ask for student volunteers to enact the scene as the class coaches them through the enactment.

After viewing a number of versions, the students could write stories about the lost ring from the perspectives of the characters they have imagined. These story versions could be transformed into dramas at another session.

Evaluation: Informal drama scenes may be evaluated on criteria established in prior exercises such as characterization, movement, improvisation, and problem solving. Written work may be evaluated on adherence to prose and dramatic form.

As middle school students pursue their search for identity through observing and reading about others, they naturally accept or reject the models presented in situations, stories, and plays. When viewing and reading theatrical works and dramatic presentations, young adolescents may often accept or reject a work based on its relevance to their own value system. To overcome this bias, the work of the classroom teacher and theatre specialist is to present reading and viewing opportunities in such a way as to demonstrate the relevance of the selection regardless of personal opinions. Educators should also attempt to uncover the reasons why a student likes or dislikes a particular character or selection.

Reading Strategies

While reading a drama, the teacher can use all of the effective strategies that he or she employs for other reading assignments. The young adolescent reader can gain a great deal from selections of dramatic literature through establishing a purpose, recalling prior knowledge, and formulating predictions.

Cultural and Historical Diversity

Reading and viewing productions about different cultures and periods of history give young adolescents the opportunity to learn about a world beyond their range of experience. Diverse selections introduce them to cultural customs, ethnic differences, unfamiliar values, and various political conditions. The universality of many themes addressed in dramatic literature can help the young adolescent discover joys, disappointments, and struggles faced by people throughout history.

Cultural diversity and commonality can be explored in dramatic literature as well. For young people who live in areas with little cultural or racial diversity, dramatic literature can provide a glimpse of new cultures. Students who live in an environment in which cultural and racial variety do exist can use dramatic literature to appreciate and understand other people in their communities.

Preparation for Performance

Young adolescents must be carefully prepared if their first experience in a live theatrical performance is to be positive. Accustomed as they are to viewing dramatic literature on television or film, they need to be aware of the vast differences between these experiences and that of formal theatre. For instance, they may need to understand the etiquette of theatre-going. While in the familiar situation of watching television, they are free to move about, eat, drink, and talk at will. These behaviors in a

This moment of mounting concern about American education is the time to help our dedicated teachers and our schools transmit the significance and common heritage of the arts, so that our young people will not be denied the opportunity to become citizens this Nation deserves.
—J. Carter Brown

live stage setting would distract other theatregoers and even the actors, who depend on audience reaction as they interpret their characters.

Young adolescents can be inclined to transfer to a live theatre performance other unacceptable behaviors that might be perfectly acceptable in other settings. For example, if they are accustomed to attending sporting events, they might need to be aware that cheers during a fight scene in a play or vocalized reactions to an intimate scene will meet with strong disapproval and will disrupt the theatre experience for everyone else.

Teachers can prevent problems and help students understand and appreciate formal drama by acquainting them with the expected behaviors during a live performance. Attending theatre can teach young adolescents that different public places call for different behaviors. And students can extend this understanding to other situations, such as attending assemblies and listening to guest speakers.

Goals and Objectives

The drama/theatre task force suggests the following goals and objectives for teaching theatre appreciation and criticism at the intermediate level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners are encouraged to develop additional goals and objectives to meet the needs of their students and communities.

Table 6

Goals and Objectives

Goal I *Explore similarities and differences between life and drama/theatre activities*

1. Explore how drama/theatre allows participants and audience to investigate emotions and behavior vicariously and safely
2. Explain how situations and characters in drama/theatre are similar or different from those in life
3. Identify characters by describing their behavior in relation to personal experience
4. Explain the consequences of character's behavior and suggest alternative behavior
5. Recognize that drama/theatre permits exploration of human behavior despite cultural, ethnic, temporal, and spatial differences

Goal II *Explore a variety of social roles and occupations including theatre and other arts*

1. Enact family and social roles
2. Enact a variety of occupations in dramatic activities
3. Use theatre terminology to identify theatre roles
4. Identify a wide range of occupations and careers associated with theatrical activities
5. Identify ways in which theatrical training contributes to other careers

Goal III *Explore historical and multicultural concepts through dramatic activities*

1. Demonstrate awareness of differences and similarities of characters from different cultures
2. Engage in dramatic activities depicting different historical times
3. Discover the recurrence of common themes in different cultural and historical periods
4. Become aware of the potential of drama to reflect social values
5. Recognize that theatre reflects the artistic and social values and accomplishments of civilization
6. Begin to explore theatre traditions in different cultures
7. Recognize that drama is a major form of literature and that some of the world's greatest authors have written for the theatre

Goal IV *Identify and use dramatic elements*

1. (Plot) Identify major dramatic questions and resolutions in stories or plays
2. (Theme) Discuss central ideas in stories or plays
3. (Character) Recognize that characters have different goals and feelings
4. (Dialogue) Create or interpret dialogue appropriate to characters and situation
5. (Spectacle) Use simple technical elements in creation of character and scenes
6. (Music) Use a variety of vocal, instrumental, and environmental sounds to create moods and environments

Goal V *Respond to and analyze live theatre*

1. Recognize and practice acceptable audience etiquette
2. Share perceptions of theatre experiences
3. Perceive subtleties in theatre experiences such as voice and movement variance
4. Discern moods in theatre productions
5. Infer motivation for actions taken by the characters
6. Make suggestions for alternative endings

Goal VI *Explore relationships between theatre and other arts*

1. Recognize that drama/theatre is aesthetic learning
2. Begin to identify and describe aesthetic qualities in literature, theatre, film, dance, music, visual arts, and architecture
3. Compare the conventions of theatre, television, and film
4. Identify the arts that are used to make a theatre production
5. Demonstrate awareness that there are similarities and differences among the elements of the various art forms
6. Use creative processes and problem-solving strategies of art forms to develop aesthetic criteria for theatre

Goal VII *Explore drama/theatre in order to understand and appreciate the creative process*

1. Discover through experience that making art is a natural and essential human activity
2. Discover through experience that drama/theatre art can enhance imagination and lead to a feeling of satisfaction
3. Participate in constructive criticism based on selected criteria and personal values

Sample Lessons

These sample lessons are suggestions only. They may be used as described or remodeled to suit local needs. The samples may also suggest ideas for other activities that will help middle level students learn theatre appreciation and criticism skills.

Preparation for Viewing and Reading The Diary of Anne Frank

Content Area: English language arts/theatre arts/theatre appreciation
Purpose: Provide students with enough background information to understand and appreciate seeing *The Diary of Anne Frank*.
Goals and Objectives: I (1, 2, 3, 4, 5); III (1, 2, 4); IV (1, 2, 3, 4); V (1, 2, 3, 4, 5); VI (1, 2, 6); VII (3)
Group Size: Whole class
Suggested Time: One to two weeks
Materials: Copies of the book *The Diary of Anne Frank*, tickets to see a performance of the show

Procedure: After the class has begun to read *The Diary of Anne Frank*, ask the school principal to read a set of rules similar to those Hitler imposed on the Jews in Europe. The rules are altered slightly. They are imposed on blue-eyed people. They might include the following:

- Blue-eyed people must, from this day on, wear a blue star.
- Blue-eyed people must shop between three and five o'clock at "Blue-eyed Shops" only.
- Blue-eyed people must be in their homes by 8 p.m.
- Blue-eyed people are forbidden to go to movies, theatres, and other places of public entertainment.
- Blue-eyed people cannot visit brown, green, or black-eyed people.

A discussion should follow about how the blue-eyed children feel. Is this fair? What would they do if these rules were actually implemented?

Another class period should be devoted to defining the behaviors that are acceptable at a live theatrical performance.

Evaluation: Students should respond to the performance either in a discussion or a written statement. The teacher should evaluate class behavior at the performance.

A Star in the House: Role Playing Audience Behavior

Content Areas: Theatre arts, theatre appreciation, all classes that will attend a li production
Purpose: To help students understand why some behavior is not socially acceptable at a live production
Goals and Objectives: I (1); V (1); VI (3)
Group Size: Whole class
Suggested Time: One class period
Materials: Index cards with characters' names written on them, other props if desired

Procedure: Explain to the class that you will be passing out cards with the names of some students who will be attending a theatrical performance. Listed on the index cards could be the following names of students who exhibit poor audience behavior: Fred Fidget, Betty Bubblegum, Loverboy Louie, Whooping William, Ned Narrator, Robin Restroom, Peter Push, Sue Shove, Chatty Cathy, Babbling Bob, Casual Claude, Giggling Gary, Lights Out Larry, and Early Exit Ellen.

Give students a few minutes to clarify their characteristics and prepare to act as their character. After they improvise a scene have the class discuss why the behaviors they exhibit are inappropriate and have to be changed.

Evaluation: Students should be able to state what needs to be changed in the characters' behaviors.

Evaluation

While creativity and artistic expression can be difficult to evaluate, they must be assessed if students are to learn how to improve their abilities. Those who teach informal drama and formal theatre to middle school students must take many factors into account when evaluating their adolescent explorers and performers.

Informal Drama

Since it is not possible to evaluate without knowing what is expected, evaluation of students' informal drama efforts presupposes that the teacher has set out goals and objectives for the students. Teachers may look for evidence of cognitive or affective growth as areas of evaluation. Cognitive growth includes mastery of the content area, improved acting skills, and improved vocal clarity and volume. Affective growth is indicated by developments such as becoming a better group member, improved self-image, and improved communication skills.

Content area teachers may be inclined to limit their evaluations to the student's mastery of content area material alone and leave other evaluation to the theatre arts teacher. However, it is important to realize that evaluation is always part of informal drama activities; and that if teachers' evaluations are to be effective and helpful, they must be holistic in nature.

There is no single way to assess an informal drama lesson. Students may be invited to offer evaluations of themselves or their peers. Or, teachers may evaluate in a more traditional manner. Answering questions such as those below can be helpful in generating evaluations. Additional checklists and other questions appear in other grade level sections of this guide.

Some questions students may use for self-evaluation are

- Do I participate and contribute to the activities?
- Do I stay focused and concentrate when I am playing?
- Am I a good observer or audience member for my classmates?
- Do I participate and contribute to group planning?
- Am I careful to consider my classmates' feelings?
- Do I offer original ideas?

(Heinig, 1988)

Some questions teachers may use for evaluation are

- Did the students participate fully?
- Did students show responsibility towards the activity and the group?
- Did students perservere in the face of problems?
- Did students refer to any texts or nonprint materials that were pertinent to the lesson?
- Did the students demonstrate serious purpose?
- Did they complete activities on time?
- Did participants take risks or experiment during the lesson?

Many of the products of the arts—plays, paintings, literature, music, dancing—are integral features of the social culture. For this reason they are among those things which pupils need to experience and understand if they are to make sense of their culture.
—Calouste Gulbenkian Foundation

- What significant factors affected learning during the lesson?
- Were the aims of the lesson realized? If not , why not?
- Did both teachers and students use appropriate strategies and methods for achieving their aims and intentions and for improving the quality of the work?
- What was the value of the lesson?
- How can the teacher's judgment about the lesson affect the planning of future work?

(Hollins, 1982)

Formal Theatre

The theatre arts teacher has many opportunities to enjoy and evaluate theatrical experiences ranging from the professional realm to elementary school performances. Based on this experience, he or she makes value judgments on what is "good" or "bad" theatre. The middle school educator may, however, have to resist the desire to pursue "excellence" in his or her own program for the sake of the emerging adolescent. Middle school is hard enough for the transitional youngster without having high school or college level expectations thrust upon him or her.

The theatre arts teacher must not become too demanding even though the students may desperately want to act like high school students. On the other hand, students at this age level must have responsibilities and requirements, or theatre arts time will become unstructured free time. Balancing these extremes is difficult but possible.

Like teachers of other subjects, the theatre arts teacher must set goals and objectives for students, one cannot evaluate without knowing what one is looking for. Some questions to use when evaluating formal theatre pieces are

- Were individual and group involvement levels satisfactory?
- Were the individual and group levels of concentration satisfactory?
- Was there evidence in the work that individual members of the group were sharing with and supporting each other?
- Did students interpret the script successfully in terms of action and characterization?
- Were the continuity and flow of the performance satisfactory?
- Was there evidence that the pupils had worked hard to acquire the skills necessary for performance?
- Was the performance relevant to students and audience and the needs of the present day?
- Did students exhibit, where appropriate, an understanding of the art of theatre?

(Hollins, 1982)

Appreciation and Criticism

While evaluation of appreciation and criticism activities is not easy, it is important for teachers to determine the relative success of such activities. Since a teacher faces the responsibility of creating a climate which

fosters the growth of knowledgeable and articulate consumers of written and performed dramatic works, evaluation of the success of this growth must also be addressed.

As teachers begin the process of evaluating the appreciation and criticism components of their programs, there will be many aspects that favor subjective evaluation. When students have attended a live theatre performance, their behavior can be evaluated in light of behaviors exhibited during prior performances.

Each teacher brings an individual level of tolerance to the performance. What is acceptable and understandable to one teacher may be unacceptable to another. Whatever growth or improvement the students demonstrate must be evaluated from the prior experiences of each teacher. It is also important to consider that unacceptable behavior from middle-level students can result from complete enjoyment or complete lack of interest in a production. A teacher might ask the following questions concerning students' behavior:

- What behaviors did the students exhibit during previous experiences at a theatrical performance?
- How did their behavior during the most recent experience compare with past behaviors?
- Did students behave as audience members are expected to behave?
- What specific information must be given to the students before they go to the theatre again?

Other aspects of appreciation and criticism that a teacher will want to address include the students' abilities to articulate their level of enjoyment concerning written and performed dramatic selections. Middle school students will have little difficulty expressing their pleasure or displeasure with dramatic performances attended or dramatic works read. The challenge is to encourage students to articulate the reasons underlying their reactions. Following exposure to written and performed works, the teacher can ask questions like these:

- Were students able to give reasons for their reactions to the dramatic work?
- To what degree were students able to support their reactions by citing specific examples?
- Were students able to relate the dramatic work to other situations in life?
- Did students relate the dramatic work to the historical, cultural, or societal purpose for which it was written?

Appreciation and criticism of dramatic selections allow students opportunities to react to situations, cultures, and occupations that are beyond the realm of their life experiences. By reading a diverse selection of materials, students can be transported to foreign countries, faced with intriguing or problematic circumstances, or vicariously exposed to career opportunities. In order to assess the success of the students' exposure to the dramatic experience, the teacher should consider a number of questions

"It is the belief of the majority of those who work with children that in order to realize their full potential for a creative life in freedom and dignity, all children should have daily experiences in the arts.

"Since drama is a fusion of all the arts and deals with human actions and motives . . . , it can perhaps be more closely integrated with the child's everyday living than many others."

—Winifred Ward

- Were the students able to understand the culture or occupation presented as a result of exposure to the dramatic work?
- Did their perceptions of a culture or occupation change?
- Were students able to suggest alternative courses of action the characters could have taken regarding the situation?
- What implications for their own lives were students able to draw?

Sample Form ■

Scale for Assessing Personal Growth

Name	Month

General Observations

		Poor			Good	Excellent
1.	Works with initiative	☐	☐	☐	☐	☐
2.	Works with interest and commitment and effort	☐	☐	☐	☐	☐
3.	Works independently	☐	☐	☐	☐	☐
4.	Works cooperatively in groups	☐	☐	☐	☐	☐
5.	Works with concentration	☐	☐	☐	☐	☐
6.	Explores ideas	☐	☐	☐	☐	☐
7.	Expresses ideas	☐	☐	☐	☐	☐
8.	Makes decisions	☐	☐	☐	☐	☐
9.	Perseveres	☐	☐	☐	☐	☐
10.	Completes assignments	☐	☐	☐	☐	☐
11.	Demonstrates leadership	☐	☐	☐	☐	☐
12.	Evaluates fairly and constructively	☐	☐	☐	☐	☐

13. Specific Observations:

■ Sample Form

Acting Evaluation

Complete one form for each actor in a scene

Name	Month

General Observations

		Poor		Good		Excellent
1.	Physical characterization	☐	☐	☐	☐	☐
2.	Blocking and movement	☐	☐	☐	☐	☐
3.	Vocal characterization	☐	☐	☐	☐	☐
4.	Projection and emphasis	☐	☐	☐	☐	☐
5.	Articulation and diction	☐	☐	☐	☐	☐
6.	Poise and concentration	☐	☐	☐	☐	☐
7.	Coordination and ensemble	☐	☐	☐	☐	☐
8.	Rhythm and tempo	☐	☐	☐	☐	☐
9.	Believability	☐	☐	☐	☐	☐
10.	Variety	☐	☐	☐	☐	☐
11.	Sense of drama	☐	☐	☐	☐	☐
12.	Memorization, preparation	☐	☐	☐	☐	☐
13.	Overall evaluation	☐	☐	☐	☐	☐

14. **Grade for Scene** ☐

15. **Grade for Actor** ☐

16. Additional comments and considerations:

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Drama and Theatre in the High School

The Student
Informal Drama
Formal Theatre
Appreciation and Criticism
Evaluation
Starting a Drama/Theatre Program
Cocurricular Program
References

The Student

High school years represent a time of unpredictability and change. Emotions fluctuate as adolescents attempt to discover their ambitions and convictions. Adolescence can be a difficult, but exciting time as high school students become adults.

Works of art have a special significance because they are so intimately concerned with problems of perception and understanding. To come to know a work of art is to grapple personally with the ideas and values it represents and embodies.
—The Calouste Gulbenkian Foundation

Physical Development. As high school students mature physically, they need to learn to accept their developing bodies and emerging sexuality. Drama can provide the freedom to use their bodies creatively and allow adolescents to take risks in movement and experiment in a controlled environment.

Social Development. Social changes progress along with greater physical maturity. As students search for their own identities, associations with peers and adults take on new dimensions. Students interact with a greater variety of individuals. With this need for acceptance, they often find themselves involved in superficial relationships. These relationships and concerns about the opposite sex become a major focus of their social lives and facilitate a growing independence. Informal and formal dramatic activities provide students with opportunities to explore new social interactions. Group situations enable them to develop personal values. High school students focusing on drama experiences become members of groups which provide occasions for socializing while allowing the independent pursuit of personal interests.

Emotional Development. Growing independence, physical maturity, and broadened social relationships often produce unpredictable behavior. Students experience frustration and may believe that no one else feels like they do. The adolescents' emotions fluctuate, often resulting in increased sensitivity to themselves and others. Participation in dramatic activities allows high school students to gain insight into their own emotions and understand the sensitivities of others. Dramatic expression can help alleviate their confusion by relieving tension, by externalizing inner experience, and by generating sensitivity to the thoughts and feelings of others.

Cognitive Development. As adolescents change physically, socially, and emotionally, they begin to clarify their opinions and values. They become capable of abstract thinking as they mature. It is easier for them to engage in problem solving and decision making about their futures through analysis and application of their individual skills, social awareness, and sensitivities. Drama exposes students to these processes and helps them clarify their own problems. Involvement in dramatic activities helps them recognize choices and allows them to explore the consequences of their actions.

Informal drama can create an emotionally and physically safe environment in which students are free to take risks. It fosters group interaction and cooperation. Improvisation and other group activities allow students to clarify their values and practice decision making and problem solving. Through informal drama experiences, students can gain confidence in themselves, resulting in the freedom to think creatively and the ability to express themselves effectively.

Informal Drama across the High School Curriculum

Some classroom teachers, who recognize the benefits of informal drama as a teaching strategy, implement dramatic activity into their content areas. Many others may not be aware of the advantages of programs which stress arts integration. Drama infuses any classroom with activity, imagination, language development, and powerful educational experiences that motivate learning across the curriculum. Through informal drama activities, students learn to actively participate in an experience rather than passively read or hear about it. These new activities provide them with vicarious experiences that might not be possible otherwise.

Informal dramatic activities stimulate creativity and imagination by actively engaging students in learning. In the foreign language class, this might include enacting a family dinner while speaking another language, leading to a better understanding of family and culture. In a marketing class, activities might include a simulated sales demonstration.

In a language class, students might act out a story to facilitate language use in realistic situations. Students in a social studies class could prepare for and participate in a mock trial or United Nations session to gain a better understanding of the decision making required in these situations. Such activities energize the classroom climate with variety and excitement.

Teacher as Catalyst

All classroom teachers have unique opportunities to involve students in nonperformance dramatic activities to challenge their interests. The role of drama in education is "to draw upon and enrich the imagination and experience of all human beings in any space designated educational." (Landy, 1980.) Involvement in dramatic experience is one of the best ways to examine the relationships of individuals and countries, to understand others and live successfully with others.

Using informal dramatic activity in the classroom creates a student-centered atmosphere. The teacher's role becomes that of facilitator and catalyst rather than that of lecturer. As a result, the energy and noise

levels in the classroom may escalate. Teachers using informal drama activities need to be aware of the changes that may occur as a result of student interest and response. To guide these changes they need to plan lessons with goals and objectives clearly in mind. Teachers should explain activities and expectations to students before beginning.

Suggestions

- Consult sample lesson plans.
- Consult with and observe teachers employing this strategy.
- Refer to the goals and objectives.
- Refer to the Critical Issues and Appendixes on pp. 131-177 of this guide.
- Consult the school system's drama/theatre specialist.

Drama Specialist as Resource

And if education is always to be conceived along the same antiquated lines of a mere transmission of knowledge, there is little to be hoped from it in the bettering of man's future. For what is the use of transmitting knowledge if the individual's total development lags behind.
—Maria Montessori

Other faculty members may ask the drama specialist for encouragement and assistance. Involvement of students in informal drama activities in other content areas can lead to increased interest in formal theatre activities.

While encouraging others to realize the potential of informal drama in classrooms, the drama specialist should remember that not everyone has understanding of dramatic theory. As a theatre artist, it is easy to overlook aspects of informal drama activities that are commonplace in a theatre classroom. The specialist should be sure to acquaint teachers with a number of important factors.

- the need for adequate space
- the potential for high energy and noise level
- the need for reasonable time limits
- the cautious way some students will participate due to social inhibitions
- the need to prepare students for drama activities (goals and guidelines must be carefully explained)
- the reality of stage fright and its effect on students
- the value of simple costumes and props to enhance informal drama activites
- the value of warm up activities to increase concentration
- that a performance is not necessarily equitable with content mastery

Goals and Objectives

Understanding that informal drama is a teaching strategy, the classroom teacher must provide students with adequate exposure to the subject matter. For example, a distributive education class exploring merchandising through drama must understand personnel and their responsibilities before students can simulate activity.

The drama and theatre task force suggests the following goals and objectives for teaching informal drama at the secondary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives taught by that activity.

Table 7

Goals and Objectives

Goal I *To use imagination to form and express thought, feeling, and character in order to bring mental images of a topic to life through dramatic action*

1. Recreate images from memory and extend them into dramatic activities
2. Impersonate different behavioral patterns in dramatic activities
3. Interact cooperatively with others, accepting and using their imagery
4. Internalize the emotions and experiences of another while maintaining individual identity
5. React spontaneously to the unexpected in improvisation
6. Develop trust in one's intuition through spontaneous dramatic interaction
7. Reveal understanding of thought, feeling, and character through the imaginative expression of group scenes and improvisations

Goal II *To use language to present/represent the self in relation to others*

1. Interact spontaneously and flexibly with others in discussion and enactment
2. Experience and express empathy for a variety of people and human conditions
3. Use and understand spoken language appropriate to the context of a group-improvised scene
4. Make inferences about characters through type of language used
5. Incorporate the point of view, attitudes, and ideas of others into a personal frame of reference

Goal III *To use voice and movement for conscious communications of thought, feeling, and character*

1. Recognize the importance of nonverbal communication in encoding and decoding messages
2. Convey a relationship or emotional response through action, facial expression, and voice
3. Use voice and movement to communicate attitudes, feelings, and moods of character
4. Speak clearly and expressively through appropriate articulation, pronunciation, volume, rate, intonation, and oral phrasing
5. Use variation in pitch, stress, and tempo to convey mood and character
6. Become aware that vocal expression is influenced by culture, regional dialect, peer pressure, technological change, and public example

Goal IV *To demonstrate responsible behavior and social discipline*

1. Participate cooperatively
2. Follow directions
3. Demonstrate respect for others' space, feelings, and ideas
4. Demonstrate patience with others' ideas
5. Contribute to problem solving
6. Demonstrate the ability to lead and follow
7. Contribute ideas appropriately
8. Modify plans on the basis of constructive criticism
9. Refrain from behavior that detracts from group
10. Respect the working methods of others
11. Accept final group decisions

Goal V *To recognize and acknowledge individual similarities and differences in sensory perception and emotional states*

1. Recognize point of view as a physical, psychological, and cultural position
2. Recognize how emotional state affects perception
3. Demonstrate empathy in reaction to a variety of people
4. Recognize that subtle emotional expressions convey meaning
5. Recognize and accept differences of opinion
6. Begin to see differences between self and the role being played
7. React to feelings of self and others in dramatic activities
8. Take risks in dramatic activities
9. Confidently express personal attitudes, values, and belief systems as part of participation in dramatic activities
10. Use dramatic activities to seek physical, social, and emotional identity
11. Accept physical and emotional changes as they are influenced by participation in drama activities
12. Test and modify personal attitudes, values, and belief systems while participating in dramatic activities

Goal VI *To explore consequences and implications of alternative resolutions to problems through enactment*

1. Recognize that people in stories and life have problems that can be solved
2. Identify or imagine the cause(s) of problems in real life or fantasy situations
3. Interact with others in enacting real or fantasy problems and resolutions
4. Reflect on the consequences of characters' decisions and actions
5. Relate dramatic problems to personal experiences
6. Analyze problems considering cause and effect
7. Explore implications of actions and decisions of fictional characters
8. Invent logical and believable alternative solutions to fictional or actual problems through enactment

Sample Learning Activities

The sample learning activities that follow are suggestions only. They can be used as described or altered as needed. Local curriculum planners are encouraged to develop lessons that meet the needs of their students and communities.

Living Orchestra

Content Area: Drama/theatre
Purpose: To help students explore various levels of vocal and emotional expression
Goals and Objectives: III (2, 3, 4, 5); IV (1, 2, 6); V (2, 4, 6, 8, 11)
Group Size: Small groups of five to seven students
Suggested Time: Depending on class size, one class period or less
Materials: 3-by-5-inch cards identifying emotions to be played, such as love, anger, frustration, fear, happiness, hate

Procedure: One individual, either a student or the teacher, acts as the orchestra leader, signaling who will play by using hand signals similar to those used by a real orchestra leader. The leader signals entrances, exits, rate of speed, volume, and level of intensity. Students in small groups, the players, select cards identifying the emotion they are to play. Each player imagines a situation in which that emotion probably would be expressed. When the leader signals to a player to enter the orchestration, the student must vocalize the emotion or situation appropriately and respond to the leader's signals.

The leader should have several players playing at the same time at different volume levels and rates of speed. The leader should vary players' levels often and bring players into or out of the orchestration frequently. When first doing this exercise, the teacher should restrict the size of groups to five or less. The leader's signals should be agreed upon before the exercise begins. The duration of the activity should be short enough so that students do not become uncomfortable because they run out of things to say or ways to express the chosen emotion.

Orchestration also works well with animal sounds, other noises, and characterizations.

Evaluation: Observe students based on stated objectives, evaluating the work of individuals as well as the group. Students should also reflect on the group's performance .

Coping through Conversation

Content Area: Foreign language, ESL/LEP (English as a Second Language/Limited English Proficiency)
Purpose: To help students convey implicit meaning of words in a specific language other than their native language, practice pronunciation skills, experience actual language situations, and use language in appropriate cultural context
Goals and Objectives: I (7); II (4, 5); III (6)
Group Size: Individuals, small groups
Suggesed Time: One class period
Materials: Text, props as needed (provided by students)

Procedure: Students bring pictures, posters, or props to class which can be used to develop short scenes or dialogues in which they demonstrate understanding and mastery of vocabulary in realistic language situations. This includes appropriate word choice, pronunciation, intonation, and fluency.

Similar activities involve students in simulations of telephone conversations and other realistic situations. These simulations help students increase their ability to cope in a foreign country as well as in building vocabulary and mastering understanding.

Evaluation: Oral presentations are evaluated for correctness of pronunciation, intonation, fluency, correctness of language usage, and effectiveness of presentation (props, character presentation, audience understanding).

Birth of a Salesperson

Content Area: Distributive education
Purpose: To give students the opportunity to participate in a sales demonstration
Goals and Objectives: I (2, 4, 5, 6); II (3); III (2, 3, 4, 5); V (9)
Group Size: Individuals, small groups
Suggested Time: Two class periods
Materials: Provided by students—product, charts, graphs

Procedure: After discussion of sales techniques and behaviors appropriate to selling, students select a product to sell. Students research the product and prepare demonstrations through which they hope to sell the products to a selected audience. This activity works well with advertising management presentations and job interviewing.

Evaluation: Students are evaluated on appropriateness of sales techniques for product and audience, knowledge of product, appropriate presentation and appropriate use of verbal/nonverbal communication for the situation. Evaluation is based on teacher and class observation.

The Days of Whine and Opposes

Content Areas: Family life, human relations, child development
Purpose: To apply methods of dealing with conflict to family situations in order to provide alternate ways to deal with conflict, and to provide situations for discussion
Goals and Objectives: I (3, 4, 5); V (2, 4, 5, 6, 7, 8, 9, 10, 11); VI (1, 2, 3, 4, 5, 6, 7, 8)
Group Size: Small groups
Suggested Time: One class period

Procedure: Students generate ideas about causes of and possible solutions to conflict. After discussion, the class divides into small groups. Each group selects a conflict situation and discusses possible resolutions. Groups prepare to simulate their conflict situation and a resolution. They repeat the action providing at least two different resolutions. After each group's presentation, the class discusses the consequences of each resolution.

Evaluation: Teacher observation of how well students meet stated objectives. After observation of group presentations and class discussion, students complete the statement: "Families have conflict. I have learned . . . ."

The Get-Along Gang

Content Areas: Special education (educable mentally retarded), English as a second language
Purpose: This activity rehearses daily situations such as receiving compliments and criticism, ordering by phone, asking for information, giving directions. Emphasis is on verbal skills.
Goals and Objectives: I (6); II (3); III (1, 2, 3, 4, 5); IV (2, 8)
Group Size: Individuals or groups of two
Suggested Time: One class period, but will vary with class needs
Materials: Stimulus cards, situation cards, and problem cards containing written or pictorial information for students to enact

Procedure: After leading a discussion about situations depicted on the cards, the teacher assigns a chance situation or problem for students to present. The teacher may wish to videotape student presentations and use the tapes for feedback and evaluation.

Evaluation: Teacher observation of appropriateness of nonverbal/verbal presentation. Student observation and discussions of goals and objectives set for the assignment and appropriateness of nonverbal/verbal choices.

Pffft! Bing! Clank! Zing!

Content Area: Drama/theatre
Purpose: To help students explore their physical selves by combining self-image with group image
Goals and Objectives: I (1, 3, 5, 6); II (1); III (1); IV (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11); V (8, 11)
Group Size: Small groups
Suggested Time: One class period

Procedure: After discussion of human and mechanical movement, the class forms small groups and individually imagines a real machine. Possible choices include a toaster, blender, clock, lawn mower, or can opener. Groups discuss their images and select one to recreate through pantomime. Encourage students to use their entire bodies; remind them that the parts of a machine work cooperatively, and tell them to consider rate of speed and fluidity of movement.

A natural extension of this activity is to create imaginary machines. After the presentation of real and fictional machines as small group projects, the entire class may create one large fantasy machine. Have one student begin a basic movement. As the students observe the initial movement, they create a complementary movement by joining the first person as another part of the machine. This process continues until all students are participating as part of the whole machine.

Evaluation: Teacher observation of students based on stated objectives

Formal Theatre

. . . you must not put theater on a pedestal and expect people to come to you. If they are encouraged to participate, if they feel it is something that belongs also to them, they will take it and make it part of their lives.
—Ann Elgood

Formal theatre provides the setting for experiences in self-awareness and social sensitivity. Not only are students allowed to discover their artistic selves, but they also explore social interaction, decision making, and the benefits of interdependence. As they study plays and characters, they become aware of history, and develop artistic skills and social behaviors. In addition, they learn organizational skills as they work through the production process and schedule. Through an acting project, they can undergo introspection as they create characters using their experience as a base. They also have opportunities to explore their vocal and physical skills and to improve their presentation abilities. Their sensitivity toward humanity can be heightened not only by their formal study of plays, but also by the need to interact with others in order to create a product of artistic merit. Because of the many experiences possible in a formal theatre setting, students may also benefit by discovering a variety of personal and artistic strengths and weaknesses.

Theatre Classroom Teacher

Burnet M. Hobgood states that "theatre teaching of high quality builds on a foundation of emotional and intellectual commitment." (1987) He states four central premises which he believes outstanding theatre teachers embrace to achieve quality.

1. Theatre is an important, complex art of intrinsic cultural interest which deserves thorough study.
2. The theatre experience is incredibly rich, diverse, and ephemeral.
3. The theatre requires more than clever minds and willing hands; it demands a full commitment to the use of self (body, mind, and spirit) and an alert awareness of contemporary life (social, ideological, and cultural).
4. The art of theatre arises from a distinctive kind of talent; and an essential function of the theatre teacher is recognizing, nurturing and developing of that talent.

Inherent in Hobgood's premises is that theatre is a discipline with measurable goals and objectives. Hobgood's premises are compatible with the basic and accepted teaching practice: thorough study of the subject area (theatre) and the development of techniques and methods. In addition, it nurtures, recognizes, and develops talent. The theatre classroom is the laboratory wherein the process (the learning of the craft) takes precedence over the product (the final performance or completed project).

A certified theatre teacher has the opportunity to provide a unique and meaningful experience for students. It is the obligation of the teacher to recognize and challenge students' individual abilities, to provide a positive classroom climate where students will feel free to take risks and experiment, and to expose students to the interdependence of the various

art forms incorporated in theatrical productions. Above all, the theatre teacher is an advocate for students in theatre and of theatre itself.

Because of the complexity of the art of theatre and the probable diversity of students, the challenges faced in lesson planning, evaluation, and classroom management require energy, stamina, and teaching skills. The success, enjoyment, and enthusiasm of the students will reward creative and challenging endeavors.

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching formal drama at the secondary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity. Local curriculum planners can modify these goals and objectives as appropriate and develop additional ones to meet the needs of their students and communities.

Table 8

Goals and Objectives

Goal I *To develop skill in improvising action, dialogue, and character*

1. Demonstrate attitude changes and various viewpoints through role playing
2. Build scenes in terms of who, what, and where
3. Apply performance techniques in improvisationally created group theatre scenes
4. Use improvisation and theatre games as an approach to interpreting scripted material
5. Take risks
6. Use improvisation as a method of problem solving for characterization
7. Explore subtext
8. Sustain character

Goal II *To develop skills of physical, emotional, and social analysis through creating characters*

1. Analyze text for the physical, social, and psychological dimensions of characters
2. Determine a character's functions and relationships with others in a script
3. Determine main and intermediate objectives, actions, and obstacles of a given character
4. Use observation and emotional memory in creating character
5. Explore a character's wants and needs through observation
6. Interpret character using the appropriate physical and vocal qualities and techniques
7. Interpret dialogue using appropriate vocal qualities and techniques
8. Use costumes, props, and scenery to reinforce characterization
9. Identify and perform in selected historical styles of theatre

Goal III *To recognize and understand the responsibilities of the director*

1. Recognize his or her role as a collaborating artist with the playwright, actors, and designers
2. Understand that interpersonal, psychological, and organizational expertise is necessary to direct
3. Understand his or her role as a maker of creative choices
4. Understand his or her role as a unifying force
5. Recognize his or her responsibility to the script
6. Recognize his or her responsibility to the actors and the actors' responsibility to the director
7. Recognize his or her responsibility to designers and technicians
8. Recognize his or her responsibility to the audience

Goal IV *To reflect upon personal and universal meanings in theatre*

1. Identify themes in plays
2. Relate theatrical themes to personal experiences
3. Apply a definition of universality to the validity of the themes of plays read and seen

Goal V *To explore selected theatre occupations*

1. Explore theatre as a possible career choice
2. Begin to be aware of factors to be considered in choosing a career in theatre
3. Assess relationship of personal interests and abilities to selection of theatre as a career
4. Demonstrate familiarity with the range of careers
5. Identify the ways in which theatrical training contributes to careers in other areas

Goal VI *To examine relationships between theatre and other arts*

1. Identify the arts that are used to make a theatre production
2. Recognize that the elements of other art forms apply to the elements of theatre
3. Use skills acquired in other art forms to create dramatic activities and/or theatre productions
4. Expand critical language skills for describing and criticizing the creative process and works of art (acquire knowledge of theatre terminology)
5. Demonstrate awareness that cultures possess different aesthetic values that affect art forms

Sample Learning Activities

The learning activities that follow are suggestions. They can be used as described or modified where appropriate. They may provide ideas for new formal theatre experiences to help high school students explore thought, feeling, movement, and characterization.

Character Analysis and Development

Purpose: To help advanced acting students explore and understand character development
Goals and Objectives: II (1, 9); IV (1, 2)
Group Size: Individual projects
Suggested Time: Four weeks
Materials: Various scripts appropriate for the abilities of each student, costume pieces and props to help develop character, and in-depth character analysis. Copies of Jay E. Fields' article "Script Analysis for Directors/Character Analysis for Actors" on pages 31-36 of the January 1987 *Dramatics* Magazine.

Procedure: First, the teacher explains goals and assigns plays and characters, students read assigned plays, and report on plays and characters.

To begin week two, the teacher hands out copies of Fields' article. Students write character analyses to hand in.

During the third week, the teacher returns student analyses with comments. After discussing monologues, students write them based on their analyses. They rehearse the monologue, working on details of voice and movement.

Week four includes rehearsing monologues, viewing rehearsals, and performing self-critique monologues for the class, and class, teacher, and self-critique.

Evaluation: The teacher can evaluate each student's
- explanation of play and character,
- answers to character analysis questions,
- preparation of written monologue,
- use of voice to display character,
- use of body and movement to portray character,
- final performance for class,
- critiques of performances, and
- effective use of class time.

Advanced Acting Character Analysis and Development Project

Congratulations! You are being considered for the role of _____

_____

in _____.

The director wants to cast the best possible actor, whoever seems to have the best grasp of the character and the play. Therefore, you will be required to audition in an unusual manner, demonstrating both analysis and performance ability.

Since your advanced acting teacher is sensitive to your needs, s/he will help you organize your character analysis and prepare your audition. On _____, you will be required to report to the class orally about the play and your character. You will be allowed to use class time to prepare. You will be allowed five minutes for your report.

Next Monday, you will receive an article to help further analyze your character. On Tuesday we will discuss the article. By Friday of next week, you will have completed (on paper) an in-depth analysis of your character.

During the third week, you will make your character come alive by writing a "This is who I am" monologue which should include important information about your character's history, feelings, beliefs, aspirations, and anything else. Memorize and perform the monologue "in character." Performances of these monologues will take place on Thursday and Friday of the fourth week; each monologue should last two minutes.

Break a leg! Hope you get the part or at least an "A." Speaking of grades, here's what you'll be graded on for this project. Failure to meet a due date will result in loss of one letter grade per day on that aspect of the project.

- Attitude and use of class time _____.
- Oral report on play and character, due _____.
- Written, in-depth analysis of character, due _____.
- Written monologue, due _____.
- Monologue performance, due _____.

Technical Theatre Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching the technical aspects of formal theatre production at the secondary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity.

Table 9

Goals and Objectives

Goal I *To use imagination and research in designing and implementing technical theatre*

1. Analyze and evaluate technical elements of live theatre
2. Use personal memories to create aesthetic theatre design
3. Discover ways to suggest season, time, and period through setting, properties, lighting, and costume
4. Explore methods of expressing mood through stagecraft
5. Recognize necessity of interactive relationships between the perceptions of the director, actors, and technical designers
6. Adapt observable structure to imagined settings
7. Combine images and experiment with them in the design process
8. Use images to lead from conceptualization to actualization of technical elements
9. Coordinate images with those of others to create a unified design concept
10. Adapt observations to imagined circumstances

Goal II *To consider the aesthetic and practical requirements in design*

1. Analyze dramatic text as a basis for technical theatre decisions
2. Recognize various needs of performers in designing floor plans, costumes, props
3. Evaluate the theatre facility in terms of the technical demands of the play
4. Recognize historical traditions, conventions, and styles of technical theatre

Goal III *To use the language of technical theatre correctly*

Goal IV *To apply artistic discipline in collaboration with others*

1. Synthesize knowledge of other arts into technical theatre
2. Discover through cooperative projects that theatrical experience, like other collaborative activities, requires respect for, and sensitivity to others
3. Respond appropriately to technical crew heads
4. Perform tasks in accordance with established safety regulations
5. Perform assigned tasks which meet deadlines
6. Recognize special abilities and limitations of skill or physical strength in technical work
7. Willingly correct or change work to suit the agreed upon design
8. Find satisfaction in collaboration on technical theatre projects
9. Recognize the importance of dependability and trust in realizing the technical elements of a production
10. Accept and adjust to the creative ideas of other theatre participants
11. Examine and manage personal emotions during technical theatre work
12. Develop sensitivity to other technicians and performers in order to coordinate construction and running crews
13. Use elements of literature and internalized literacy experiences to build an understanding of the historical and social characteristics needed to create the environment for a production
14. Use elements of visual arts to design and execute a visual environment for a production which is soundly constructed, aesthetically pleasing, and which enhances the mood and theme of the dramatic text
15. Use elements of other disciplines (science, math, home economics, industrial technology) to create a visual environment

Goal V *To explore technical theatre as creative problem solving*

1. Research in the text, literature, art, and technical books to solve technical problems
2. Devise precise plans to solve design and construction problems
3. Explore alternative approaches to design and solution of technical problems
4. Compare and evaluate various solutions to design and technical problems

Goal VI *To understand that technical theatre should be in harmony with characterization*

1. Analyze text for the physical, social, and psychological dimensions of characters as a basis for design
2. Design and/or create scenery, costumes, and props appropriate to given characters

Goal VII *To understand and use processes, techniques, and materials of technical theatre*

1. Establish, through working relationships, the creative choices that are the responsibility of the director as distinct from the creative choices that are the responsibility of the designers and technicians
2. Establish, through working relationships, the creative choices that are the shared responsibility of the director, designers, and technicians
3. Demonstrate the ability to compromise to achieve a unified effect
4. Design and construct scenery suitable to production concept
5. Design and construct stage and hand properties suitable to production concept
6. Design and execute a light plot suitable to production concept
7. Recognize how the intensity and color of light can create different environments
8. Use available stage lighting instruments to focus attention and establish mood
9. Select and record sound effects and music suitable to production concept
10. Design and apply straight, character, and special make-up
11. Design and construct costumes that state character and accommodate actor needs
12. Identify duties and responsibilities of crew heads and crews

Goal VIII *To recognize and understand the functions of management in theatre*

1. Explore the business aspects of producing and maintaining a production
2. Investigate how budgets affect the technical aspects of production
3. Understand the labor union aspects of technical theatre

Sample Learning Activities

The learning activities described are samples only. They can be used as presented or altered as needed. They may suggest other activities suited to the needs of local students and communities.

Color and Light

Purpose: To allow students to explore the effect of light color filters (gels) on various colored surfaces
Goals and Objectives: VII (1, 2, 6, 7, 8)
Group Size: Entire class
Suggested Time: One class period
Materials: Lighting instruments, various gels, fabrics for varying colors and texture, and painted surfaces of different colors

Procedure: Place fabrics and surfaces in viewing area. Focus light on them. Vary the color, direction, intensity, and rhythm of light. Discuss the effects.

Evaluation: Students should be able to apply color concepts to a lighting design.

Environment as Set Design

Purpose: To improve students' ability to evaluate information contained in an environment
Goals and Objectives: I (6, 10)
Group Size: Entire class or small groups
Suggested Time: One class period
Materials: Slides or pictures of living environments which exhibit a wide range of period, economic, and occupational evidence (alternative: various classrooms and environments within the school, slides of past productions).

Procedure: Present slides or pictures to the class or within small groups. In large group, discuss each visual. Small groups present findings to the class.

During the discussion or presentation, students should attempt to consider the type of people who might live in each location, the period in which these people lived, and the work they might have done.

Evaluation: Students should be able to discuss an environment in terms of its inhabitors and activities and apply this information to scenic design concepts.

(Potts, *Theater, Technology and Design*)

Appreciation and Criticism

There is a definite connection between art and culture. It is through the arts, after all, that we know who we were.
—Ronnie Hatfield

Dramatic literature is a vital part of human heritage. Although not all students care to perform in formal theatre productions, they are entitled to collaborate in an active role as audience. Theatre requires the interaction of performers and audience to complete the communication cycle. (Illinois Drama Curriculum)

Students must develop an aesthetic sense in order to play their role as audience effectively. A quality drama/theatre curriculum requires a strand designed to develop an appreciation for the great dramatic works and a critical understanding of the art and craft of the playwright. All students must be prepared to share the universal concerns revealed in dramatic literature as brought to life on the stage.

The Language Arts Teacher

The disciplinary approach to the arts requires that a participant appreciate, understand, and judge products as well as produce them. In theatre, this approach demands study of theatre heritage, attendance at theatre performances, and the development of aesthetic criteria.

In larger school systems, theatre personnel and language arts staff will share these obligations. In many small districts, the entire responsibility may fall upon the language arts teacher. As teachers of literature, these instructors certainly are obliged to devote ample time to one of its most ancient forms. At the same time, they cannot realistically be expected to be acquainted with the fundamentals of theatre production or the nuances familiar to the specialist. For this reason, Wisconsin's drama task force encourages school districts to hire at least one certified drama instructor. Full justification for this recommendation is provided in the "Critical Issues" section of this guide. (See p. 137.)

This section of the guide will provide goals and objectives relating to appreciation, heritage, and criticism at the secondary level. Teachers in small districts may find that their greatest problem is sufficient opportunities to view live theatre. Part of a responsibility to education is to encourage communities to support the arts to a greater extent.

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for teaching appreciation and criticism at the secondary level. In the sample learning activities which follow these goals, Roman and Arabic numerals indicate the goals and objectives targeted by that activity.

Goals and Objectives

Goal I *To explore theatre history through dramatic literature*

1. Use dramatic literature to examine and compare significant periods of theatre history
2. Discover universalities within theatre across culture and time
3. Examine the varied forms of expression in theatrical heritage
4. Recognize the living and evolving nature of theatre
5. Consider theatre as a force for social change

Goal II *To analyze and evaluate the art of dramatic literature*

1. Use concepts of situation, rising action, exposition, complication, climax, and denouement to analyze dramatic heritage
2. Examine techniques used by authors to develop themes: asides, soliloquies, allegory, symbol, metaphor
3. Understand the functions of various characters in a play: foil, protagonist, antagonist, incidental, agent of fate, and so on
4. Appreciate use of dialogue to reveal theme, setting, character

Goal III *To identify and analyze personal and universal meanings in dramatic literature*

1. Recognize and interpret metaphor and symbol as revelations of meaning
2. Recognize the difference between the topical and the universal
3. Relate dramatic themes to personal experience
4. Analyze the effect of vicarious experience through theatre upon one's knowledge and understanding of life
5. Use personal experience to understand dramatic literature
6. Identify personal experiences that could be dramatized
7. Recognize difference between literal and artistic truth

Goal IV *To examine theatre as a synthesis of various arts and as a discrete art*

1. Analyze the contribution of music to theatre
2. Analyze the importance of visual arts to theatre: (painting, costume design, architecture, lighting, and makeup)
3. Analyze the contribution of dance to theatre
4. Compare and contrast the way in which theatre presents universals to the ways in which other arts do so
5. Examine the way in which various arts synthesize ideas and feelings

Goal V *To experience theatre art as a means of interpreting, intensifying, and enobling human experience*

1. Experience theatre as a way of transcending time, culture, space
2. Experience emotional catharsis through theatre experience
3. Explore a range of dramatic and theatrical criticism
4. Understand the strengths, possibilities, and surprises of human potential through theatre

Goal VI *To analyze and evaluate live theatre productions using predetermined criteria*

1. Understand the nature, function, and method of developing aesthetic criteria
2. Explain audience collaboration in theatrical art
3. Identify theatre attendance opportunities and help to generate them
4. Apply aesthetic criteria to evaluate theatre performances

Sample Learning Activities

The sample learning activities that follow are suggestions only. They may be used as described or altered to fit local needs. They may also suggest ideas for other activities that will help high school students develop the aesthetic sense and critical skills necessary for full enjoyment of theatre experiences.

Mood Indigo

Purpose: To demonstrate the importance of technical theatre arts in creating the proper mood for a performance
Goals and Objectives: IV (1, 2, 5); VI (4)
Group Size: One class of 20 to 30, divided into groups of three or four
Suggested Time: Two class periods
Materials: A classroom set and a videocassette of a play, a group of color pictures that evoke strong moods

Procedure: Show students the pictures, asking for reactions about how the pictures make them feel. Discuss with students what features of the pictures stimulate those feelings. They will probably refer to color, light, texture, line, subject, and features of character such as appearance.

Ask them for examples of music and sound which might contribute to the mood identified. Point out that while producing a play, directors and tech people try to capture the appropriate mood for a play by such features as set design, costume, makeup, sound, and lighting. Selection of cast should also be considered. Ask each group of three or four students to select a play. They should read the play together and then decide what they would do to create the proper mood for their selection. An alternative would be to have all students read the same play and then each group plan a color scheme, set, costuming, light, etc. Groups could share their ideas. The teacher might show a videotape of the play to demonstrate how the mood was created in one production of the play.

Evaluation: Observation of student groups and examination of suggestions made for establishing mood. Observation of students to see if they discuss mood in relation to other works of literature.

Dying But Once

Purpose: To compare and contrast how various playwrights use dramatic art to express a universal theme
Goals and Objectives: I (2, 5); II (1, 2, 3, 4); III (2, 4, 7); V (1, 4)
Group Size: Class of 20 to 30
Suggested Time: About two to three weeks
Materials: Classroom sets of Richard Bolt's *A Man For All Seasons*, Berthold Brecht's *Galileo*, and Jean Anouilh's *Becket*

Procedure: Students will read the plays, taking roles. The plays deal with the ways in which three important historical characters resolved conflicts between their personal beliefs and political power. Teachers may wish to use films of one or more of these works. Discussion should center around the similarities and differences in

- the characters' personalities and social status,
- the characters' relationships with figures of power,
- the characters' responses to the conflict,
- the playwrights' treatments of the subject in terms of dramatic art and techniques,
- the universal and/or topical nature of the plays,
- the difference between literal and artistic truth as revealed in the plays, and
- students' feelings about the characters and their solutions to problems.

Evaluation: Students can write papers comparing and contrasting the three plays on one of the ideas mentioned above. Students might also set up panel discussions focusing on various objectives of the lesson as revealed in the plays.

Dialogue between Opposites

Purpose: To teach the art of characterization in drama
Goals and Objectives: II (4); III (5, 6, 7)
Group Size: Any size
Suggested Time: One week
Materials: Videocassette of a play or film

Procedure: Ask students to think of two very different people. These may be actual characters like Pee Wee Herman and Hulk Hogan or types like a politician and a child. Ask them to think of a situation in which these two people might meet, for example in a checkout line at a grocery or in adjoining seats on a plane. Then ask students to write a page or two of dialogue. There should be no narrative or explanation other than a brief statement of the setting and situation. The purpose of the dialogue is to reveal the contrasting natures of the characters.

Students should share dialogues with the class or in small groups. The teacher can ask students to speculate on how human beings characterize people in actual situations. In addition to what a person says and how he/she says it, the students are likely to refer to personal appearance, what people do and how they do it, and what other people say about the characters. Discuss how the playwright and/or director conveys these in a performance which mostly consists of dialogue.

Finally, students should watch a play and discuss what they learn about the characters from dialogue and other aspects of the production. Discuss what the actors contribute to the characterization. How effective are they? Why?

Evaluation: Teachers will evaluate the dialogues, discussions, and observations of each student.

A Theme across the Arts

Purpose: To compare and contrast the ways in which various arts present a theme
Goals and Objectives: IV (1, 3, 4, 5); VI (1)
Group Size: 20-30
Suggested Time: One to two weeks or longer, depending on the approach
Materials: Copies of Christopher Marlowe's *Dr. Faustus*, and Johann Wolfgang von Goethe's *Faust Part I*; recordings of Charles Francois Gounod's *Faust*, Arrigo Boito's *Mephistophele*, and Franz Liszt's *Faust Symphony* (#108); a copy of the film *Damn Yan-*

kees; prints of painter Ferdinand Delacroix's "Scenes from *Faust*"; and copies of two short stories, "The Devil and Daniel Webster" by Stephen Vincent Benet and "The Devil and Tom Walker" by Washington Irving.

Procedure: This unit can be handled in many ways. It depends on the use of a theme as realized in various art forms. Students might read the plays and stories, view the videos of the plays, and so on. The important thing is to focus on the ways in which the various artists develop and present the theme. The works are based upon the legend of a human being "selling" his/her soul to the devil in return for talent or favor.

The musical and artistic selections provide the opportunity to examine how the spirit of a legend is portrayed in non-narrative forms. The Walpurgis night scenes have also been the subject of various ballets which gives the instructor an opportunity to discuss dance also.

Evaluation: Students will find many opportunities for writing responses to this unit. The teacher could ask them to create a work of art in response to this theme or legend. It allows for different individuals to focus on a single theme.

Drama and formal theatre experiences must be evaluated in order to judge their effects upon students and their success in helping the class meet stated goals and objectives. These suggestions for evaluating informal classroom drama activities, acting, technical aspects of formal theatre, and appreciation and criticism serve as starting points for those developing evaluation mechanisms for local curricula.

Informal Drama

Evaluation of informal drama should be based on its success as a teaching method. When drama is used as a teaching method, the students are actively involved in the subject matter. Therefore, retention of material may be increased. Evaluation naturally focuses on student growth and understanding of the lesson. The questions and sample evaluation sheet that follows on p. 116 suggest factors upon which one can base assessment of student and program.

Creative dramatics focuses more on personal development and communication skills than on perfecting a dramatic production.
—Grace Bahr

The following criteria are important considerations when evaluating high school students and programs:

The student:
- demonstrates creativity,
- interacts cooperatively with others,
- interacts spontaneously,
- uses appropriate language,
- uses appropriate emotions,
- demonstrates clarity of expression,
- demonstrates behavior appropriate to the situation,
- follows directions, and
- uses time effectively.

The program:
- involves use of informal drama techniques,
- benefits from involvement of the drama specialist,
- exhibits organized planning,
- facilitates student interaction and involvement, and
- provides positive learning experiences.

■ Sample Form

Scale for Assessing Personal Growth

Name	Month

General Observations

		Poor		Good		Excellent
1.	Works with initiative	☐	☐	☐	☐	☐
2.	Works with interest and commitment and effort	☐	☐	☐	☐	☐
3.	Works independently	☐	☐	☐	☐	☐
4.	Works cooperatively in groups	☐	☐	☐	☐	☐
5.	Works with concentration	☐	☐	☐	☐	☐
6.	Explores ideas	☐	☐	☐	☐	☐
7.	Expresses ideas	☐	☐	☐	☐	☐
8.	Makes decisions	☐	☐	☐	☐	☐
9.	Perseveres	☐	☐	☐	☐	☐
10.	Completes assignments	☐	☐	☐	☐	☐
11.	Demonstrates leadership	☐	☐	☐	☐	☐
12.	Evaluates fairly and constructively	☐	☐	☐	☐	☐

13. Specific Observations:

Formal Theatre

Evaluation is a significant feature of a formal theatre program. Various means can be used to evaluate students in a curricular program. Testing for factual information is obvious. Grading an acting or technical project is necessarily subjective. The evaluation process in the formal theatre program focuses on specific criteria, featured in the sample questions and evaluation sheet that follows on p. 118, through which teachers can measure and evaluate students' talent and growth.

The following criteria are important considerations when evaluating high school students and programs:

The student:

- appreciates theatre as an art form,
- analyzes performance demands of the script,
- understands human nature through play production,
- demonstrates growth in the ability to create,
- demonstrates understanding of cooperative interaction,
- understands own strengths and weaknesses as a theatre practicioner, and
- understands the relationship of theatre to life.

The program:

- develops student analytical skills,
- develops student performance skills,
- develops student technical skills,
- explores theatre occupations,
- recognizes the responsibilities of the director,
- examines the inter-relationship of the arts,
- explores management functions,
- recognizes theatre as a collaborative effort,
- explores theatre history, and
- relates theatre to life.

The only way to find the desired result in short is by trial and error. This means that you must commit errors, and that you must work for a time without knowing what you are doing! Have the courage and the playfulness to release yourself from censorship so as to commit the necessary errors: let yourself come out and play.
—Robert Benedetti

■ Sample Form

Acting Evaluation

Complete one form for each actor in a scene

Name	Month

General Observations

		Poor		Good		Excellent
1.	Physical characterization	☐	☐	☐	☐	☐
2.	Blocking and movement	☐	☐	☐	☐	☐
3.	Vocal characterization	☐	☐	☐	☐	☐
4.	Projection and emphasis	☐	☐	☐	☐	☐
5.	Articulation and diction	☐	☐	☐	☐	☐
6.	Poise and concentration	☐	☐	☐	☐	☐
7.	Coordination and ensemble	☐	☐	☐	☐	☐
8.	Rhythm and tempo	☐	☐	☐	☐	☐
9.	Believability	☐	☐	☐	☐	☐
10.	Variety	☐	☐	☐	☐	☐
11.	Sense of drama	☐	☐	☐	☐	☐
12.	Memorization, preparation	☐	☐	☐	☐	☐
13.	Overall evaluation	☐	☐	☐	☐	☐

14. **Grade for Scene** ☐

15. **Grade for Actor** ☐

16. Additional comments and considerations:

Starting a Drama/Theatre Program

Any drama/theatre program begins with a teacher who has training in theatre arts and a desire to share that art form with students. This teacher must understand the demands of the job, the hours invested, and the variety of people with whom he or she must work. Drama teachers must also understand their limitations and attempt to obtain assistance in areas outside of their expertise. Because schools often have only one drama specialist, drama teachers must also be able to work independently. (Motter)

Once a drama/theater teacher has decided to propose a formal program for the school, the teacher must discuss that possibility with a number of people.

Students. The teacher must find out if students are interested in participating on a curricular and/or cocurricular level.

Principal and Superintendent. Both must know the teacher is interested in establishing a program and that students plan to participate. If this information is well presented, the teacher can hope to secure the support of the principal and superintendent.

Business Administrator. Include him or her from the earliest stages of planning, so a feasible budget can be established.

Curriculum Coordinator/Committee and/or the School Board. The nature of these groups will differ, depending on a school's administrative organization, but they should understand the educational value of a drama/theatre program.

Department Chairperson. Consult the English or fine arts department head to secure support and advice.

Guidance Counselors. Counselors should be informed of the value and goals of a drama/theatre program.

Parents and Community. If outside assistance or backing is necessary, the support of these groups can be invaluable.

Drama/theatre programs do not become established merely because a qualified teacher is available. There are many questions concerning the aesthetic and educational merits of drama/theatre. The answers to these questions form the curriculum or guidelines for a cocurricular program and must be thought out and planned in advance, so that the teacher knows the values and goals of the proposed program. In addition to the aesthetic and educational questions, two other practical questions must be answered.

The arts and the courses that deal with them train students to apprehend and value the qualitative dimension of life. Becoming attentive to the unique qualities that make every object and each aspect of life peculiarly itself leads to a kind of knowing that is crucial for us. This kind of knowing is the special domain of the arts.
—The College Board

- How many students will the program serve?
- How much will the program cost?

Having answers to these two practical questions gives the drama/theatre teacher the advantage of being able to speak in terms that the administration can relate to while providing some hard facts necessary for the establishment of a program.

How Many Students Will Benefit?

Many of our young people graduate from high school with the impression that art is undemanding, unless one has talent, and irrelevant to contemporary life, unless one has the wealth and leisure to indulge in it.
—Laura H. Chapman

Since drama/theatre is educational for its audience, all students benefit from the drama/theatre program. Not only can they learn from the message of each play, but attendance can teach them how to conduct themselves at formal, live presentations. Attendance also grooms them to be future patrons of the arts. Having a program in the school makes an obvious statement that drama/theatre has a place in their lives just as having athletic events states that sports has a place in their lives.

Some variations on audience can be considered. One possibility is merely presenting a play and allowing interested students to buy tickets and attend. Another is planning attendance so that particular groups of students, such as the freshman class, attend the play during school hours.

In a 1988 interview, Dr. Sarah Jerome, principal of Nicolet Union High School in Glendale, Wisconsin, said: "Schools need to take a stand. We cannot allow attendance to be an option. We cannot allow students to grow up not supporting the arts . . . we need to groom students to think that the arts are important."

When considering the involved group who will benefit, the drama/theatre teacher must predict the number of students to participate on both the curricular and cocurricular levels. Formal or informal research like a schoolwide survey of students, a survey of parents, or simply knowing enough students who have expressed an interest can indicate if the new drama/theatre program will benefit students whose needs are not being met or if the program may take students away from other activities.

The students who will be involved justify the establishment of a program. In many schools if enough students are interested a program can be started. Drama/theatre is a fragile subject, but as Dr. Jerome has said, "Because the nucleus of theatre students gain so much, the program must exist." If there is a substantial number of interested students, there is an excellent reason for developing a drama/theatre program.

What Will it Cost?

Financial considerations are a key feature in planning a drama/theatre program. Getting funding is a practical need, since a quality program cannot exist on a minimal budget. Because the funding usually comes from the school budget, the school's business manager should be in on the planning process from the beginning. Roger Dickson, Nicolet High School business manager, cautions ". . . few business managers like to be

surprised on the day budgets are due—especially with a project that could cost thousands of dollars."

A business manager can help answer some practical questions that the school board and superintendent will want to consider before approving the establishment of a new program. The theatre teacher also has input into the budget since he or she is the best authority on the type of materials necessary to supply an active program. The financial aspects are divided into two categories; school business operation expenses and drama/theatre program supplies.

Superintendents and school boards must take the business operations of a school into account. When considering a new program, they think about personnel costs. A new drama/theatre budget must include salary and benefits for the teacher. Thought must be given to whether the teacher will receive extra compensation or release time for running the program, and how the inclusion of the new program will affect other labor. For example, if a current English teacher starts teaching drama/theatre, will the school need to hire a part or full-time English teacher as a replacement, or is the school's schedule flexible enough to allow for the new program without added personnel costs?

Administrators will also want to know how the proposed program compares with those of other schools in the area. If other schools have established programs, they can provide guidelines for funding and scheduling. To justify costs, it is likely that a school will examine existing programs and compare them to the ideal program, before deciding how far their school wants to go.

The teacher must be able to present and justify a budget for the new program. An accurate cost estimate is best; but care must be taken not to underestimate costs, since getting more money is not easy once a budget has been approved. Those establishing a new budget should keep two factors in mind: starting and continuing costs.

Starting costs are for basics, including perhaps a performance space, a classroom, refurbishings for an existing facility, lighting and sound equipment, scenery supplies, tools, makeup, costume supplies, textbooks, and headsets.

Continuing costs include labor, that of the teacher and any extra personnel needed for various productions, such as a choreographer, costumer, orchestra conductor, and so on. There are royalties to be paid and scripts to be purchased. The budget must also cover costumes, makeup, and scenery supplies like lumber, paint, hardware, and muslin.

Properties like furniture and hand props will be needed to stage effective productions. Color filters, lamps (light bulbs), rented lighting instruments, and other equipment must be available. Sound requirements include microphones and recording tape. School plays must be publicized if they are to be well attended, so program planners must budget for posters, programs, flyers,and other ads.

Covering the costs of all these items must be planned for in advance, though, obviously, not all programs will require the same expenditures. School business managers like to know what to expect financially from all programs. Each of the above items must be justified. While the need for

some supplies is apparent, others are dependent on the expected level of quality. Finally, it is wise to prepare a three-year budget. Since many programs grow over the years, the school may be inclined to phase in aspects of a program if a feasible plan is presented.

Another item the drama/theatre teacher may wish to forecast is the financial return of the cocurricular program. While the production of a play is expensive, sales of tickets and perhaps ads in play programs could offset as much as 50 percent of these costs.

Once a planner has thought out the aesthetic, educational, and practical aspects, he or she is ready to promote and justify drama/theatre in the school.

Cocurricular Program

If cocurricular theatre programs are to achieve the status, respect, and support they deserve, the school directors and drama/theatre teachers must recognize themselves and be recognized as teachers and artists. As theatre teachers and artists, school directors must be trained professionals and state-certified in drama and theatre. Implicit in this recognition is the acceptance of theatre as an art form and understanding of the techniques and methods most capable of recognizing, nurturing, and developing the skills of theatre.

According to Carl Allensworth, ". . . theatre represents an art form, and, like any other art form, it is a means of communication between artist and audience . . . theatre's resources for communication are more extensive than those of most others arts *because* theatre is the meeting place of the arts: literature, painting, sculpture, architecture, music, and dance."

Such a vital art form requires commitment to continuing education in theatre, professional involvement in secondary education theatre associations, subscription to professional journals, continued attendance at and study of live theatre. Support for a cocurricular program also means a belief in the importance and significance of involvement in cocurricular theatre and a willingness to promote and encourage the support of parents and administrators.

Goals and Objectives

The drama and theatre task force suggests the following goals and objectives for a cocurricular theatre program at the secondary level.

Table 11

Goals and Objectives

Goal I *To strive for ensemble in theatre production*

1. Contribute to the unification of a theatre company by accepting personal responsibility and trusting others to do the same.
2. Accept and adjust to the creative ideas of others so that individual creativity is assimilated into cooperative group effort.
3. Apply rehearsal and theatre etiquette in resolving conflict situations.
4. Collaborate with sensitivity to all theatrical elements to create a unified production.

Goal II *To create multidimensional characters in theatre production*

1. Use appropriate audition skills and procedures.
2. Analyze text for all information and clues relevant to creating a multidimensional characterization.
3. Interpret characters, using appropriate physical and vocal qualities, costumes, and properties to enhance characterization.
4. Build relationships between and among characters that lead to a seemingly inevitable resolution.
5. Perform in a variety of modes, styles, and settings before a variety of audiences.

Goal III *To respond to and/or use the directing process*

1. Create a work of theatre in collaboration with other artists, respecting the role of the director.
2. Assist an experienced theatrical director.
3. Develop and apply rehearsal procedures.
4. Demonstrate knowledge of how a production should be maintained during performance.

Goal IV *To collaborate in creating and executing technical elements for theatre production*

1. Design, construct, and operate scenery.
2. Locate and/or construct and organize properties.
3. Design, mount, and control lighting.
4. Select, record, and control sound/music
5. Assemble and alter or design and construct costumes.
6. Design and apply makeup.
7. Assume the duties and responsibilities of a crew head and/or crew member to stage plays in a variety of modes, styles, and spaces.
8. Use theatre etiquette in crew work sessions and rehearsals.

Goal V *To perform management functions for theatre production*

1. Operate a box office.
2. Participate in house management.
3. Design and conduct a public relations campaign.
4. Design and produce a poster and/or program.
5. Serve as a stage manager.

Goal VI *To produce theatre with attention to sensory and emotional details*

1. Study a script with attention to sensory and emotional potential in both content and form.
2. Demonstrate awareness of aspects of season, time, period, mood, culture, character, qualities, and theme.
3. Collaborate on a unified aesthetic perception of a theatre production.
4. Demonstrate, under pressure of production, consideration of others' perceptions and emotional states.

Goal VII *To use imagination in collaboration with others to produce theatre*

1. Share images to lead from text to performance.
2. Use images to lead from text to technical realization.
3. Coordinate images with others to create a unified production concept.

Goal VIII *To recognize and use movement as an integral element of theatre production*

1. Analyze text for historical, environmental, physical, and emotional basis for character movement.
2. Select and perfect through rehearsal the movements of characters.
3. Make use of energy and space concepts in ensemble work.
4. Contribute to the stage composition and orchestration of action established by the director.
5. Use movement qualities in designing and executing changes in scenery and lighting.

Goal IX *To use language to communicate with theatre participants and audience members*

1. Employ language as an instrument of logical reasoning and symbolic representation of experience in communicating with company members
2. Use the rhythm of language in characterization and the establishment of tempo in theatre production.
3. Use the linguistic and paralinguistic aspects of language, (vocal tone, timing, and stress), in characterization.

Goal X *To apply vocal techniques to create characters in theatre production*

1. Use understanding of vocal mechanism to project voice audibly, and clearly in various performance settings.
2. Use a blend of vocal and physical expressions to project character interpretation.
3. Interrelate vocal skills with other actors as a means of achieving ensemble performance.

Goal XI *To apply artistic discipline in collaboration with others*

1. Know and use established rehearsal procedures and theatre etiquette.
2. Discover through collaborative activity that the development of artistic and social discipline permits trust among collaborators and for audiences.
3. Support others in their artistic efforts and contributions.
4. Meet deadlines for the planning, preparation, and presentation of a theatre production.

Goal XII *To develop ease and objectivity as a participant in theatre productions*

1. Recognize one's contribution to a production as valuable.
2. Objectively evaluate the response of others to personal contributions.
3. Graciously accept applause, praise, and constructive criticism and use the information to improve work.
4. Enjoy collaboration in a theater production.
5. Set personal and group goals and strive to meet them.

Goal XIII *To use life to understand theatre and theatre to understand life*

1. Explore ways in which theatrical texts present problems comparable to life situations.
2. Explore ways in which theatrical productions require personal commitment, knowledge, integrity, and honorable compromises.
3. Explore the difference between literal and artistic truth.

Goal XIV *To gain insight concerning discipline, knowledge, and skills requisite for careers in for theatre*

1. Recognize that theatre plays a dual role in the world of work as a means of renewal, recreation, and an occupational opportunity.
2. Determine feasibility of a theatre career as lifestyle.
3. Relate school curricular and cocurricular experiences to theatre career goals.

Goal XV *To analyze and achieve consensus of interpretation concerning the dramatic elements of a text as a basis for production*

1. Analyze script for plot, theme, character, dialogue in terms of production needs.
2. Achieve consensus of interpretation of the dramatic elements of a text.

Goal XVI *To synthesize knowledge of other arts into the creation of a theatre production*

1. Demonstrate awareness of the principle of aesthetic distance.
2. Demonstrate awareness of the importance of empathy in the creation of theatre art.
3. Synthesize elements of all the arts, as well as internalized experiences in those arts, into the theatrical production.

Goal XVII *To respond to theatre art as an effort to interpret, intensify, and ennoble human experience*

1. Evaluate ways in which understandings of culture, society, history, and the arts affect the success of productions.
2. Discover through experience that theatre collaboration requires honorable artistic compromise.
3. Recognize that audience and critic responses to productions may vary.

Evaluation

A cocurricular program does not need to win awards to prove its value and quality. Student and audience response to the learning process as actualized in the cocurricular program will provide the framework for assessing personal educational growth. The following criteria can help evaluate both student and program.

The student

- collaborates well with others,
- demonstrates discipline,
- demonstrates creativity,
- displays artistic sensitivity,
- effectively uses language and vocal skills,
- shows personal growth,
- relates theatre to life,
- understands the demands of theatre,
- demonstrates analytical and interpretive skills, and
- understands the collective artistic process of theatre.

The program

- is directed by a theatre specialist,
- meets the needs of students,
- meets the needs of audiences,
- operates within a budget,
- maintains artistic collaboration,
- promotes safety, and
- encourages student participation.

Theatre Safety

No program or activity is worth risking a student's well-being. Although students are capable of creative feats, teachers need to remind them of the need for caution and common sense. Students may volunteer to try things that are unsafe because they fail to anticipate the consequences. Because of this, a theatre director needs to be one step ahead of the students and plan for their safety.

Theatre activities and equipment pose an abundance of dangerous possibilities; but basic safety rules, common sense planning, and regular maintenance will eliminate problems before they arise. Before any program can be successful, it must be safe. One source of information is the section entitled "Safety" in *Theatre Technology and Design: A Course Guide* by Randall W. Davidson (Cincinnati, OH: The International Thespian Society, 1984).

Involvement in the School Community

Theatre productions can become a cooperative venture within the school system through preproduction planning. Organization and selec-

tive activity throughout the school provide opportunities for many students to participate in a theatrical production

Theatre is ". . . rich in content, varied in means, and it represents also an effective union of intellect and emotion" (Rugg and Schumacker, 1928). Because of its rich personal and social values, the drama/theatre program must not remain isolated but rather reach out into the other departments of the school. No other program can capitalize on such a wide variety of interests.

For example, a student interested in science could assist with adjusting the counterweight system for the stage, in mixing chemicals necessary for flash explosions, or by working on rear screen projections. The home economics student may aid in costume alterations or in food preparation for the properties crew. Assisting with the selection of period music, background music, or performing live music could be a way for the music student to participate. Those interested in business skills can assist with phone reservations and seating, and provide box office personnel for the productions.

Art students can paint backdrops, assist with the highlighting and shadowing during scenery painting, or create posters for the production. Students with technical skills in electricity might help rig a flash pot for special effects; those with carpentry skills could construct ramps, platforms, and staircases. Drama/theatre can enhance knowledge and skills learned in all classrooms as a part of the total school curriculum and can become an integral part of creative school life rather than remain an isolated subject requiring only special talent.

When students become someone else and enter the fictional here and now, they have the opportunity to work inside a story connecting their own emotions, experiences, and values with the situations and themes of literature. This is drama.
—Larry Swartz

The Isolated Theatre Teacher

One of the most serious concerns for the cocurricular theatre teacher/artist is the isolation that occurs because of a demanding schedule. It is easy to become trapped in one's own theatre. Rehearsals and management demand time and energy. Physical and mental stress are common. Far too frequently, theatre teachers find themselves with little time to enrich and renew themselves personally.

Personal time is essential. To avoid stagnation and to revitalize creativity and spirit, attendance at professional and local productions, participation in workshops and conventions, and continued education should be priorities. In order to be an effective director, the teacher/artist must be in touch with new theatre.

All Things Considered

There are many other factors for local curriculum planners to consider as they develop the high school drama/theatre program and think about ways to help it grow and succeed. Creativity can be a key to nurture all aspects of the program and gain the support of those who can ensure its continued viability.

Building the Audience

There are as many ways to draw more people to school productions as there are creative students and teachers willing to come up with new ideas including

- exchanging tickets with other schools,
- having a "costume day" when cast members wear their costumes to class,
- presenting previews for feeder schools,
- using a front yard, campaign-style approach to advertising; putting posters on stakes in people's yards,
- giving free tickets to community leaders,
- printing bookmarks and doorknob hangers for advertising, and
- presenting scenes to English classes.

New Forms

The theatre has given me a chance not only to live my own life but a million others. In every play there is a chance for one great moment, experience, or understanding.
—Margo Jones

Theatre is a constantly evolving form. Those involved in it should be challenged to think of different ways to bring theatre experiences to the school and community.

- Try a dinner theatre production in cooperation with the home economics department.
- Do a showcase of scenes or monologues.
- Works in progress can be presented to show classes how a theatre production is put together.
- Readers' theatre helps students learn about plays.
- Scenes or entire plays can be presented in a courtyard, the cafeteria, a large lecture hall, the library, or the school parking lot.
- Direct a play thrust style or in the round.
- Build an intimate theatre on the school stage.

Adding New Life

Variety adds to student enjoyment and audience appreciation of school theatre efforts. It can also deepen students' understanding of and interest in all theatre. Some of these methods can be used to vary the theatre experience.

- Use guest artists and designers.
- Have artistic exchanges with a local theatre group.
- Tour shows to other schools and bring in shows from other schools.
- Take students to see other schools' productions.
- Do age-appropriate casting, selecting adults to play adults and youths to play young people.
- Take students to see university and professional productions.
- Use student designers.
- Participate in theatre conventions and workshops.

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Critical Issues

Basal Textbooks
Classroom Climate
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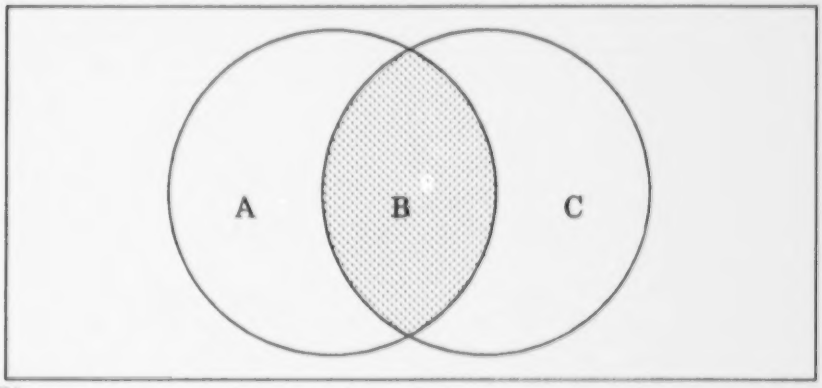
Basal Textbooks

Curriculum specialists affirm that it is important to make a distinction between curriculum and text books, even though textbooks often serve as the subject-matter base for the curriculum. The diagram below illustrates the reason why the two are not synonymous:



Diagram

A = experiences the teacher feels need to be in the curriculum that are not provided by the text.

B = experiences the text provides which the teacher feels the curriculum does need.

C = experiences the text provides which the teacher does not consider essential to the curriculum.

Given this relationship between these three components, teachers should attempt to select textbooks which maximize area B and minimize area C, allowing time for the teacher to provide his/her own experiences. Unfortunately, teachers often continue to concentrate on areas B and C, neglecting area A. Greater reliance on textbooks means that teachers disregard area A. Teachers often teach area C at the expense of area A, due to perceived external constraints (like expectations from parents, administrators, and other teachers).

Using Drama with Content Area Textbooks

Working with drama could make both areas B and C (above) more meaningful for young learners. The outcomes of informal drama in the classroom have been successful in several studies. Henderson and Shanker (1978) offer research evidence which agrees that re-enactments

of what students have read results in better comprehension of the reading lesson.

Area A. After students have read their lesson, they often complete a comprehension exercise consisting of filling in the blanks or choosing from numbered options on a worksheet.

- *Filling in the blank*: "Why did each character do what he or she did?" Instead of a simple paper and pencil exercise, children in groups could dramatize a scene to show what they think the characters' motivations are.
- *Numbered options*: "Put the story details from the paragraph you have read into the correct sequence." Instead, children could be divided into groups of four or five to enact the story. As they play out their scenes, the audience can observe and check their comprehension.

Creative dramatization helps a child to develop and use his natural creative abilities that are so necessary to survive in our increasingly mechanized world.
—Wisconsin Kindergarten Association

Area B. To make this more meaningful, the teacher can involve children in higher-level comprehension skills:

- *of application* (using general ideas in another situation): "How would _____ (the character) respond if . . . ?" The teacher sets up another situation, and students dramatize a scene showing how the character would react
- *of synthesis* (taking parts and putting them together): After reading a fable: "Enact a fable of your own to show that you know what a fable is."

Each of the above exercises could be done with a paper and pencil experience; but lessons are more meaningful through drama, which involves children not only cognitively but also kinesthetically. In the process, children will undoubtedly comprehend more.

Using Drama without Texts

In addition to using drama to make text material more meaningful, another important use of drama is to make area A more prominent in the curriculum. The teacher, having decided that a particular concept is critical for students, can use drama activities to enrich student learning.

Classroom Climate

Classroom climate can be a major factor in the success of a district's drama/theatre curriculum. Experts believe that, regardless of whether teachers are specially trained in drama, they must firmly believe that informal drama has real educational value. The success of a program rests most heavily on this commitment (Stewig, 1983). Others believe that only teachers with drama credentials should deliver the program. The specialist's desire to see a drama program staffed by qualified person-

nel is understandable. The specialist must, however, recognize that there are few drama-certified teachers.

Perhaps the solution, at least for the immediate future or in smaller districts, is to integrate drama as an important component of the language arts program in the elementary schools. Students might study theatre in secondary schools under the leadership of specialists.

This solution assumes at least four conditions for success. First, elementary teachers take part in professional development that makes it clear that drama is important to a child's educational development. This program should give them sufficient background and confidence to use drama effectively. Secondly, the district must develop and adopt a drama curriculum with clear goals and objectives for each level that both teachers and students can understand. Drama activities need to have a clear purpose if they are to maintain credibility within the school system. (Bolton, 1979)

We learn through experience and experiencing, and no one teaches anyone anything. This is as true for the infant moving from kicking to crawling to walking as it is for the scientist with his equations. If the environment permits it, anyone can learn whatever he chooses to learn; and if the individual permits it, the environment will teach him everything it has to teach.
—Viola Spolin

Third, the school district must attempt to hire qualified specialists to provide training at the secondary level, to help develop curriculum, and to offer inservice to existing elementary staff. Even small districts can employ teachers with double majors or bring in outside experts on a consulting basis.

Finally, teachers must find time for drama activities. They must not provide time grudgingly with a guilty feeling that pleasurable activity cannot produce worthy results. The time that teachers and students spend in drama activities integrates various branches of language mastery as few activities can. Language mastery is the skill which unlocks the doors to learning content.

In order to insure that committed teachers work with the drama curriculum, school districts can use creative team-teaching approaches which allow those teachers to work with many groups of students rather than with a single group. Of course, school districts whose size enables them to hire specialists at all levels should do so. Then commitment to the program is certain.

Next to commitment, the most frequently mentioned characteristic of the successful drama teacher is flexibility. While it is important to have clear purposes for instructional activities, the teacher must be alert to opportunities which arise unexpectedly from planned events. Spontaneity is certainly an important feature of creative dramatics, so adherence to a structured activity is counterproductive. As Stewig points out (1983), the drama teacher must be a good listener, for it is this constant attending to students which makes flexibility possible.

The successful drama teacher is innovative and creative. He or she looks for ways to make drama the means for achieving other educational objectives. The pressing time constraints which often lead to the abandonment of drama study will yield somewhat to creative use of dramatic approaches to subject matter. Educational simulations can be used effectively in social studies, science, home economics, and health. Drama can effectively allow for alternative exposure to works of literature.

The teacher must be careful, though, not to let dramatic objectives get lost among content objectives. This can be avoided by planning to follow

dramatic activities with meaningful discussion, which stresses the dramatic objectives. To make such discussion work, teachers need to ask thorough questions, those that go beyond recognition and recall to application, analysis, and evaluation.

Finding Time

The most important feature of classroom climate is time. As suggested earlier, competition for time in the crowded elementary school day often leads to the neglect of drama. Since the importance of oral communication skills is a foundation for literacy (Lundsteen, 1989 and Heathcote, 1983), the drama and theatre task force believes that dramatic activities are essential.

This guide has already suggested how drama can be integrated with other content areas. Drama activities provide a natural arena for both "task talk" and "topic talk," important developmental communication in the elementary classroom. (Klein, 1977) The drama task force does not suggest specific time allocations but rather suggests that after groups of teachers have identified the appropriate objectives and activities, they can determine the amounts of time sufficient to provide regular instruction. Let the drama curriculum specify appropriate objectives and activities which can achieve those objectives, and let the teacher decide when and at what intervals they should occur within the school's program.

Finding a Place

Although dramatic activities can take place anywhere, research and logic suggest that certain physical characteristics of place contribute to successful programs. Existence of adequate, readily usable space which does not require rearranging furniture certainly saves some of the vital time just discussed. Informal drama does not necessarily suggest an audience, and therefore does not require traditional stages and auditoriums. Some experts believe that too much space can be as much of a problem as too little. (Stewig, 1983) More important than the finite size of the room is a room that allows a variety of sensory input (Rosenberg, 1987).

Teachers who use gymnasiums or other large spaces might want to mark out boundaries with masking tape within which activities will occur. While many districts may not have the luxury of rooms which can be used solely for dramatic activities, research suggests that theme-specific settings stimulate dramatic play. (Dodge and Frost, 1986). Teachers might consider this information while setting up the physical environment of their own rooms. Of course, as the curriculum moves more specifically into theatre, space and what occupies it is of greater importance. A well-equipped theater with a stage, appropriate sound and lighting, and support areas makes the study of technical theatre more effective.

Evaluation

If there are no adequate tools for measuring student progress in a discipline and reporting that progress to parents, teachers will neglect the discipline in favor of content which can be evaluated and upon which teacher success will be measured. The finite amount of available time and the seemingly infinite number of content areas to be taught make benign neglect of some content inevitable.

Unfortunately, many educators have come to equate evaluation with standardized tests. People in the arts recognize that many objectives such as ability to find problems and solve them, ability to sustain effort over a period of time, and development of creative imagination are difficult if not impossible to reduce to the standard evaluations that pervade mastery learning and similar concepts. Instead of concluding that progress in drama cannot be evaluated, those teaching classroom drama and theatre must use methods which accommodate objectives within the areas of making, appreciating, understanding, and judging student examples of these particular art forms.

Given the proper training and background, teachers can develop and use subjective evaluation tools which are also reliable and valid. First, there must be teachers who are themselves adequately prepared in drama/theatre. Second, they must be empowered to use evaluation methods which may be more subjective than those the standardized test-makers prefer. Subjective is not a "four letter word."

Harvard University's Project Zero, the Educational Testing Service, and the Pittsburgh Public Schools have begun a multiyear project to develop qualitative as opposed to quantitative modes of assessment (Wolf, 1988). These modes include evaluation of long term projects and portfolios as well as reflective interviews in which students become involved in self judgment.

Until such instruments are readily available, those teaching classroom drama and theatre can use rating sheets of creative dramatic behaviors to record instances of concentration, imagination, cooperative interaction, nonverbal expression, verbal expression, critical analysis, and attitude. These behaviors were recognized by the Texas Education Agency as observable and therefore assessable behaviors within a drama curriculum. Each section in this guide includes rating sheets which might be used in drama.

Finally, drama and theatre teachers must be sure to find space on already crowded report cards for the drama evaluation. Unless they do, they will fail to make drama a respected part of the school curriculum.

College Preparation

Experiences in drama and theatre should be an integral part of the K-8 curriculum. Sequentially, experiences and courses in drama and theatre can increase in sophistication and become a part of the core curriculum in grades nine through 12. Whether the experiences are spread across the curriculum or concentrated in discrete courses, drama/theatre instruction provides special opportunities for integration with language arts, fine arts, literature, and humanities.

The College Board included drama and theatre among its basic academic subjects and argued emphatically in *Academic Preparation for College* that "It is important to study the arts *including drama/theatre* for their own sake; it is also important to recognize that they provide additional opportunities to enhance . . . basic skills." In regard to the latter, the College Board pointed out the close connection between drama and theatre and the development of listening, speaking, reading, writing, mathematics, reasoning, and studying skills. Furthermore, the College Board debunked the myth that drama and theatre courses do not deserve a prominent place in the high school curriculum since the limited number of teaching hours should be reserved for "the basic skills."

Whenever there's a connection made between old knowledge and new knowledge, that's where the new growth is.
—Donald Graves

The interrelationship of drama and theatre to the language arts is particularly significant. While other basic skills may be present in drama and theatre activities, the language arts skills of listening, speaking, reading, and writing are almost always central features of dramatic activities.

Students should participate as performers in drama and theatre experiences, but it is equally valuable to participate as spectators and listeners. Schools should ensure that students attend performances ranging from theatre for young audiences to adult productions. An important feature of the sequential process of preparation for college is the development of increasingly sophisticated criteria for response and evaluation of language arts and fine arts performances.

The need for secondary students to integrate language arts, fine arts, literature, and humanities is also emphasized by Mortimer Adler and the Paideia Group. In *The Paideia Proposal*, Adler identified three primary components of learning: acquisition of knowledge, development of skill, and enhancement of understanding. He identified active participation in drama and theatre as a central curricular and instructional factor in the learning of language arts, fine arts, literature, and humanities:

". . . works of art can be dealt with in seminars in which ideas are discussed; but like poetry and fiction, they need an additional treatment in order to be appreciated aesthetically—to be enjoyed and admired for their excellence. In this connection, exercises in the performance and composition of the arts, as well as in the production of dramatic works, will help develop that appreciation in the most direct manner."

The best way to understand a play is to act in it, or at least to read it out loud . . . . Participation in the creation of works of art is as important

as viewing, listening to, and discussing them. All children should have such pleasurable experiences."

So essential is the integration of language arts, fine arts, literature, and humanities, and so significant is the experiential/interactional mode of instruction, that the Paideia Group emphasized their importance for *all* students, especially those who intend to pursue higher education. Students (who expect to be well prepared for college) and the colleges (which expect students to use language effectively and to understand, appreciate, and evaluate fine arts, literature, and humanities) have a mutual interest in students' K-12 drama/theatre experiences.

In order for secondary schools to realistically and consistently offer the kinds of experiences and courses which properly prepare students for college, colleges and universities must recognize the drama and theatre courses which fulfill English and fine arts admissions requirements. Secondary courses which incorporate the language arts skills of listening, speaking, reading, and writing and which focus on an understanding, appreciation, and interpretation of literature should appropriately be interpreted as English courses. Courses which focus on aesthetic and artistic components of drama and theatre should appropriately be interpreted as fine arts courses. Courses which do not possess such focus and concentration (such as technical courses) are neither English nor fine arts courses, and colleges should not be expected to interpret them as such for admissions purposes.

As the task force prepared this guide in 1988, several organizations, institutions, and their representatives met to resolve problems arising from college admissions policies which fail to recognize the integrity and value of high school drama and theatre courses. When this occurs, both the students and their respective institutions suffer. The role of drama and theatre in secondary students' preparation for college is too important to continue to be hindered by admissions standards.

The Drama Professional

Given the importance of drama in the curriculum, the task force strongly recommends that school districts hire certified drama specialists to deliver and supervise the program. Although small districts may argue that they cannot afford yet another specialist, task force members would remind them that the need for specialists in art, music, and physical education is commonly accepted even in small districts.

Drama is certainly no different. In fact, because it provides a means for integrating speaking, listening, writing, and reading skills, drama has direct application to the most important fundamental product of education; control of language. Furthermore, it provides a logical nexus for the other arts, often the first areas to be cut back in attempts to economize. Music, painting, and dance can culminate in theatre.

Discipline-based programs currently receive support from experts in the arts. Only teachers who have received specialized education in their fields can hope to prepare students to make, appreciate, understand, and evaluate art. Districts that resist having a fulltime drama instructor could at least look for teachers with double majors to fill positions available in other areas.

Perhaps the most important reason for having certified drama professionals is to meet needs that are particularly pressing in small districts. They can provide inservice for regular classroom teachers, making the use of drama activities possible across the curriculum. They can develop programs and activities which motivate at-risk students. In his 1988 charge to the Commission on Arts Education, Dr. Herbert Grover points out that "Quality arts programs help to reduce absenteeism, low achievement, vandalism, substance abuse, and violence in schools." Drama is, by its very nature, a tremendous motivator. Finally, drama specialists can develop and direct the extracurricular drama activities at the secondary level, thus assuring that these become educationally valuable experiences rather than simply enjoyable social opportunities. In many small districts, extracurricular activities such as class plays and forensics constitute the entire drama program. Surely they should be directed by qualified professionals.

Barriers to Enrollment in the Arts

At the secondary level, various forces can keep students from acquiring an adequate background in theatre and the other fine arts.

Weighted Classes

In order to encourage college-bound students to take challenging academic offerings, many school districts "weight" honors or advanced classes by using a five-point scale for them instead of the traditional four when calculating grade-point averages. An "A" in such a course gets five instead of four grade points. A "B" is equivalent to an "A" in an unweighted course. Because college-bound students compete for rank in class, they are reluctant to take unweighted classes.

Since classes in the fine arts are usually unweighted, many districts have experienced a declining enrollment in the arts, especially among better students. This attrition of brighter students eventually affects the perception of the programs as they become viewed as havens for the unmotivated. At the same time, students who would enjoy and profit from exposure to the arts remain aesthetically unsatisfied and narrow in focus.

The close examination of artworks may reinforce observational and interpretative skills akin to those used in the physical and social sciences.
—The College Board

College Entrance Requirements

Disregard for the arts accelerates when colleges and universities increase their entrance requirements in such areas as computer literacy and foreign languages while remaining indifferent to fine arts. Initially such new requirements leave fewer opportunities for students to elect arts classes, and ultimately they suggest that the arts are not significant in preparing one for college level work.

Evaluating artworks involves students in the challenging processes of making comparisons, inquiring into the differences between personal taste and artistic value, and being able to discuss their evaluations with other people who may or may not agree. All these abilities are stretched and broadened when students apply them to works from a variety of cultures and times.
—The College Board

Academic and Vocational Advising

But more discouraging than these unintentional barriers to art education are examples of teachers and counselors who directly discourage college-bound students expressing interest in drama, art, and music courses. No doubt these admonitions are well-intentioned reflections of the above problems, but they also have a vocational component. Many counselors do not regard the arts as potential job markets for students.

The arts, they suggest, may be all right as recreational pursuits, but students should not squander their academic time on them. They should enroll in courses which will prepare them for college majors which will lead to their future jobs. But this viewpoint neglects the fact that millions of individuals have arts-related employment. Everyone benefits from those employed in the arts. Imagine the sterility of a society without art.

How to Improve These Conditions

The weighting problem can be managed in three ways. Schools can establish a fine arts requirement. Students would have to elect a few credits of fine arts. A second alternative would be to weight some fine arts courses, recognizing that the challenges within the arts are at least as great as those in the more traditional academic courses. Another alternative practiced in some districts is to leave the grades in fine arts courses out of grade-point average calculations. This solution is less palatable because it implies that art courses are less valuable.

To deal with the problem caused by university entrance requirements, drama and theatre educators will have to encourage more universities to consider a fine arts requirement as part of a well-prepared candidate. In fact, some colleges and universities now require at least one arts credit for admission.

Finally, drama and theatre educators must make high school counselors aware of the many employment possibilities within the arts. They must also make clear the importance of the arts as components of the well-rounded, liberally-educated human being.

Careers in Theatre

The major justification for including theatre in the curriculum is not to prepare students for careers in the theatre, just as schools don't necessarily teach history to develop historians or have a basketball program to prepare students for careers in professional sports. Occasionally students ask about career possibilities; and as there are so many misconceptions about the chances of making a living in the theatre, theatre teachers and guidance counselors should become familiar with some of the facts about the profession.

An active and successful theatre program may encourage students who have displayed interest and dramatic talent to consider the possibility of a theatre career, as a successful basketball program might produce athletes who want to develop their skills and abilities. But, if the number of school programs corresponded to the number of professional jobs, there would be several hundred theatre programs for every school basketball team. Although the image of the unemployed actor continues to be widely accepted, many people have viable careers in theatre.

Some misconceptions about theatre careers arise from hiring practices. Although the number of season contracts have increased in regional theatre, many theatre jobs are for the run of a production or for a specific role rather than on an ongoing basis like most other jobs. The practice greatly increases unemployment figures. For instance, a person making thousands of dollars on a film one week would be listed as an "unemployed actor" the next week.

A second reason for the negative reputation of the theatre profession and the apparently high unemployment statistics is that there are no qualifications or talent requirements for someone to label him or herself as an actor or actress.

The drama task force does not suggest that it is easy to make a living in the theatre. The theatre is a competitive world; and as acting continues to attract those who have a misguided impression of the glamour, fame, and fortune that awaits them, competition for acting jobs will continue to be strong. But there continues to be a need for well-trained actors, so a sincerely interested student can be encouraged to get additional information from people or institutions that will provide them with honest feedback on their abilities and potential for the theatre.

Although many students think only of acting when they begin to examine the possibility of a theatre career, they should be informed that there are many other career possibilities which should be considered by those who truly enjoy the theatre. Anyone who watches the credits for a movie is aware that there are often 10 to 20 people working behind the scenes for every person seen on stage or on camera.

The technical areas of scenery, costumes, lighting, sound, make-up and properties offer numerous opportunities for people to work as designers or technicians. There are also a number of positions connected with the management and promotion of theatre. Additional careers as diverse

as agents, choreographers, critics, cutters, directors, and stage managers are all trained in and work with the theatre. Currently there is a shortage of trained theatrical designers and technicians; and in most backstage areas, it is not difficult to find regular employment.

Unfortunately, in many theatres and for a number of theatre artists, the starting salaries are often very low. These salaries continue to be accepted by some who find the work rewarding; others begin on that level with the expectation that they will later earn higher wages. Ironically, while beginning and typical wages in the theatre are below national averages, those at the top of the scale are some of the highest salaried people in the country. Unions and concerned individuals are continuing to work to raise the pay for the average theatre artists. The stars and many of those who work in the film and television industry build extremely successful and lucrative theatrical careers.

Finally, students may use their training in theatre as a basis for a career in other areas. Many former theatre graduates use the skills of presentation, analysis, organization, and ability to meet deadlines and deal closely with a wide range of people to work as lawyers, ministers, administrators, politicians, in business, and public relations. The task force also hopes that many will choose to teach theatre, and that schools will hire them to keep the love of this art form alive and teach an appreciation of the many values that it offers for the future generations of students.

Directing the Young Performer

Performing for an audience can be the gratifying culmination of theatre study for young people. As a laboratory for applying performance techniques and understanding dramatic or musical theatre literature, a rehearsed public performance is an exciting and valuable component of the theatre curriculum.

There are aspects of directing young people that bear further consideration. A director's task is to study a script to determine what the playwright wants to convey to an audience. The director decides how to use actors, musicians, and the other resources of the theatre to effectively translate ideas to actuality. When working with experienced adult actors, a director can assume the actors have skills, experience, and a certain degree of training which makes the process of producing the show fairly clear cut.

These actors have a working knowledge, not only of the art form, but also how to work in this art form. They know how to analyze a text, develop a character, take direction, and participate in the collaborative theatre process. Experienced actors understand fundamental rehearsal practices and procedures.

With young performers, basic information and training must be included in the curriculum which, of course, includes the rehearsals and per-

formances. Individuals who direct young people need to be much more than directors in a traditional sense. They must also understand how to assess the young performers' knowledge and skills. Then they can select dramatic material and rehearsal activities appropriate to the development levels of their students. The environment in which one rehearses with young people must be a nurturing classroom as well as a laboratory imbued with the rigors of the theatre.

Material selected for performance by young people should allow them to develop as artists and human beings. Scripts should provide rich use of language and characterization, a welcome challenge to young actors learning expressive use of their bodies and voices. Plots should stimulate the imagination as well as challenge students. Scripts should also provide opportunities for young actors, actresses, and audiences to grow emotionally and socially.

Plays with themes that are relevant to performers provide avenues for performers to understand themselves. This material, whether it is a contemporary or classic work, while being relevant, must not stoop to the derivative, contrived, or merely trendy. Instead, dramatic material which challenges the performer intellectually, emotionally, and artistically excites students to a greater understanding of the power of the theatrical form.

The balance in the rehearsal period between process-centered and product-centered activities comes about as directors consider the balance in themselves as artist and educators. As directors progress through rehearsals, they incorporate improvisation, acting exercises, research, rehearsal etiquette, text, voice, and body work as required by the production and performers. In the true sense of the theatre as a laboratory, rehearsals become times of exploration, experimentation, discovery, and decision making. Emphasis on the learning process requires more rehearsal time at the onset, as process becomes product, directors save time since they work with an a cast who understand the play and their artistic and social responsibilities.

There is an inseparable relationship between the philosophy behind the theatre curriculum and the material and process used to produce plays with young people. If the curriculum is dedicated to nurturing and developing the each student's individual nature, this philosophy informs the choices of dramatic material and the process for mounting a theatrical production. This philosophy also determines the artistic standards expected of young performers.

Children never benefit when those teaching them lower their expectations. Rather teachers should commit themselves to showing their students how to meet the highest possible standards. If their teachers select performance material carefully and provide sequential, curriculum-based instruction in theatre arts, young actors can achieve excellence. To expect less from them is to cheat them of an essential aspect of their theatre education.

We have seen too much defeatism, too much pessimism, too much of a negative approach. The answer is simple: if you want something very badly, you can achieve it. It may take patience, very hard work, a real struggle, and a long time; but it can be done. That much faith is a prerequisite of any undertaking, artistic or otherwise.
—Margo Jones

Students At Risk

As educators strive to improve education for all students, special programs are being developed for students at risk. Drama and theatre activities should be considered part of these programs.

At-risk students are alienated from school society. They do not perceive teachers as friends but as foes. Peer pressure forces the student at risk to be out of school. Chronic absences and truancy have eroded their basic skills. When school stops fulfilling their emotional needs, the students at risk cannot compete in the academic arena. They find their success in the streets.

Every school is a collection of different groups, the academic and the vocational students, the Spanish and the English speakers, the brighter, the average, and the special education students. Many schools have found that the arts provide an arena for acknowledging what are sometimes isolating or tension-producing differences.
—Denise Palmer Wolf

Drama and theatre activities build a team spirit. Using informal drama techniques, students learn to to trust each other, to trust their teacher, and most importantly, to trust themselves. By making the student at risk a member of the team, drama activities work to improve his or her skills and attitudes toward school.

Educational researcher, Annette F. Gourgey, concluded that disadvantaged elementary students showed significant improvement in reading achievement. Their attitudes toward themselves, their classmates, and their schools improved after informal drama instruction. Results were based on an attitudinal scale used as a pre- and post-test in combination with standardized achievement test scores (pretests) and compared with districtwide standardized achievement tests (post-tests).

Josephine Koebert, principal of Roosevelt Middle School of the Arts in Milwaukee, WI, uses role-reversal techniques to help middle school students at risk understand how their body language and tone of voice can send their teachers messages that often get them sent to the office. Allowing the student to sit at her desk, Koebert enters the room as a disruptive student and slouches in a chair. The student talks from the principal's point of view while observing the behavior that got him or her in trouble.

This experience lets the students understand their own behavior better and begin to understand their teachers' reactions. Koebert feels that this is better than traditional discipline measures. Her relationship with the student changes. "I'm seen as a human being who really does understand rather than as mean Ms. Koebert."

In the Bronx's DeWitt Clinton High School, English teachers built a warm, caring climate using informal drama techniques for students at risk. Teachers gave up a week of their vacation and received training from Steve Yaffe, who developed the curriculum for the Foundation of Dramatists Guild's Young Playwrights Festival and the New York City Board of Education, with support from the Rockefeller Foundation. Students' at risk writing skills and participation levels greatly improved.

When students improvised a scene exploring a relationship in conflict and then wrote what happened next, English teachers found students who hadn't been coming to school began to show a great deal of interest in the course. In some instances students went beyond the assigned scene and

had written the rest of the play by the next day. The lesson students at risk had learned was that they had something to say and that other people were interested in hearing it.

In all three examples, active rather than passive learning improved the students' at risk cognitive and affective growth. Improvisation appeals to their strength, oral language skills, rather than to their weakness, written language skills.

Censorship

When community members come to the school for a theatrical production, they directly experience a product of the school's program. The visible and public nature of the theatre program is its strongest source of community support; however, this contact may also leave the program vulnerable to criticism and possible censorship pressures from individuals and groups. These attacks may be aimed at various elements of the production, such as vulgar or profane language, or sexual, social, or political content. Plays withdrawn from production in Wisconsin during the 1980s because of such attacks included *The Impossible Years*, *Marat/ Sade*, *Whose Life Is It Anyway?*, and *Working*.

Teachers and administrators concerned with preventing and addressing such attacks may look to the First Amendment law for precedents regarding their constitutional rights and protections. Unfortunately, only a few such cases exist, because the courts have generally been reluctant to interfere in curricular matters, deferring in many cases to the authority of local school boards and their delegated officers.

Frequently, cases indirectly related to issues of theatrical/artistic expression refer particularly to political expression. In the *Wisconsin Law Review* (1987) a scholarly analysis of civil-liberties issues relating to artistic expression concludes that "artistic expression has been assigned a derivative and second class status in the views of many First Amendment thinkers, the Supreme Court, and other courts."

Several cases dealing with teachers' comments, methods, and materials selection have generally supported the view that a teacher may not be disciplined for having made a reasonable, professional good-faith judgment with which higher authorities later took issue. This is especially true if the teacher was not forewarned of possible causes for disciplinary action.

Major Findings

Although court cases relating to First Amendment issues and the public schools are infrequent and inconsistent in their findings, a few generalizations emerge. Professor Franklyn S. Haimon has identified three such "common denominators" (1987.)

- Legal authority regarding the public schools ultimately rests with school boards; powers of teachers and administrators are delegated by the board.
- School boards and their delegates must function within the First Amendment framework. While school authorities have broad discretion in matters of curriculum and instruction, this discretion has limits. It may not be used in the interests of narrow ideology; it may not be used to promote religious dogmas; it must respect due process rights of teachers and students.
- Courts are reluctant to intrude into these matters, deferring whenever possible to local school authorities.

Protecting Artistic Expression

The arts play a unique role in reshaping urban education to more effectively address the needs of multicultural student populations.
—Ronnie Hatfield

Keeping these generalizations in mind, teachers involved in theatre programs must recognize the importance of building institutional support for these programs. Support from administrators, the school board, and ultimately, the community is essential. Theatre program teachers need to develop and put in writing the rationale, goals, and objectives of the co-curricular program, relating these whenever possible to relevant sections of the written curriculum. Teachers should also check the district's written policy and procedures regarding selection and evaluation of instructional methods and materials, modifying them if necessary to include guest speakers, nonprint media, and plays.

A written statement should describe specific procedures for responding to citizen complaints. While teachers may take a leadership role in developing or revising such documents, administrators, school board members, parents, and students should also be involved. All documents should be submitted to the school board for approval.

Teachers who are also theatre directors are busy people; finding time to assess and develop institutional support for their programs is never easy. But spending a few hours on this concern will provide ongoing security for them and, most importantly, for their students.

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Appendix A

Glossary

aesthetic distance: the perspective of a member of the audience in relation to a performance. A work is "distanced" so that it can be seen aesthetically and not be confused with reality.

aesthetic qualities: those characteristics of a work that place it somewhere on the scale of beautiful to ugly or from excellent to awful. While aesthetic qualities vary according to one's knowledge, experience, and point of view, traditionally such qualities include harmony, unit, and verisimilitude, or believability.

aesthetic response: a person's emotional and intellectual reaction to a work of art (for example, a theatrical experience).

antagonist: the main opponent of the protagonist. The representative of the major forces against the protagonist.

arena theatre: a theatre in which the audience completely surrounds the acting area. Also called "theatre in the round."

articulation: the shaping of sounds by a speaker's lips, teeth, tongue, and hard and soft palates. Enunciation.

audience: at least one person, perhaps thousands, who observes a player, or players, engaging in an action that imitates life; those who view and (hopefully) reflect on dramatic enactment.

audition: a session at which actors and actresses or theatre artists display their abilities in order to secure roles or jobs.

backstage: the entire area behind the proscenium arch; commonly used to refer to the area behind the set that is not seen by the audience during a performance.

blocking: stage movements for actors, usually planned in advance by the director and given to the actors in rehearsal.

box set: an interior setting represented by flats to form the walls. The "fourth wall" is the curtain or proscenium line.

business: all of the visual activity in a production not involved in moving from place to place. Business is often developed by the actors in rehearsal after the blocking is computed (for example, the *business* of lighting a cigarette or straightening a tie).

catharsis: from the Greek word for "purgation," suggests that once emotions have been aroused and spent, there is an almost therapeutic sense of release or calm.

character: a person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.

characterization: the process of creating a believable "person" through exploration of the physical (for example, sex, age, external traits), social (for example, occupation, family, previous experiences), and psychological (for example, attitudes, motivations, values) dimensions of a role.

climax: the point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension; the point at which the major forces in conflict ultimately meet.

closed: to complete the run of a production, ending performances; an acting position in which the actor faces upstage, away from audience.

complication: a twist in the plot whereby some new development is added; the rising action or growth.

composition: the arrangement of visual elements, including the placement of the actors, for aesthetic effect.

concentration: the ability to focus and maintain attention upon an object, image, idea, action, or experience while excluding distracting factors. The ability to concentrate is basic to almost all work in drama.

conflict: tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.

creative drama: an improvisational, nonexhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.

crisis: a decisive moment or turning point in the dramatic action.

denouement: the conclusion of the play in which the problem is resolved. The "unraveling" of the situation.

dialogue: words spoken by the characters in a play to communicate their thoughts, feelings, and actions.

dimmer: an instrument for controlling the intensity of light by manipulating the amount of electricity that reaches individual lamps.

director: the person who integrates an entire production, from the basic interpretation of the text through all the acting and technical phases, up to the time of performance.

downstage: the part of the stage closest to the audience. After the Italian Rennaissance, stages were often raked (slanted) up from the front to the back; therefore, to move toward the audience was literally a move down.

drama: a representation of life improvised in dramatic activities or portrayed on a stage by actors before an audience; a piece or writing intended for stage presentation; conflict, tension, emotional intensity.

dramatic activities: such activities as pantomime, creative movement, improvisation, creative drama, storytelling, choral reading, story dramatization, story theatre, puppetry, readers theatre, role playing, and theatre games.

dramatic elements: six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.

dramatic literature: play texts, scripts, and other writings intended for theatrical presentation; usually developed by a playwright in written form so that others can work to bring it to life for an audience.

dramatic play: spontaneous free play in which children explore their universe, imitating the actions and character traits of others. Make believe and fantasy may be part of the experience. Considered educationally valuable for the child as a natural way of exploring and expressing thoughts and feelings, and often instructive to observing adults. It is play for the child's own enjoyment and not for performance.

drop: backdrop; a large cloth usually of painted muslin or canvas hung on stage to provide all or part of the stage setting.

emotional perception and recall: The detection and apprehension of one's own and other's emotional states and emotional reactions, which can be recalled for use in understanding, portraying, and reflecting on the human condition and human behavior.

empathy: emotional identification of one person with another; to vicariously experience the sensual and emotional state of another person. To empathize is to "walk in the shoes" of another. Empathy feels *with* a character; sympathy feels *for* a character.

ensemble: the harmonious blending of the efforts of the many artists involved in a dramatic activity or theatrical production.

evaluation: appraising personal efforts as well as reflecting on and making judgments about the efforts of others.

exposition: information provided by dialogue rather than through dramatic action; necessary for an understanding of time, place, plot, character, and theme.

fantasy: the use of imagination to create strange, unusual, or nonrealistic characters or settings.

Five W's: *Who* refers to roles and characterizations; *where* refers to setting, locale, environment; *what* refers to dramatic action; *when* refers to the time of day, year; *why* refers to motivation.

flat: a structure on which scenery is painted, consisting of a wooden frame and cloth covering.

flying: a method of shifting scenery by raising it out of sight above the stage with a system of ropes, pulleys, or counterweights.

forestage: the part of the stage in front of the scenery, or in front of the proscenium arch.

formal theatre: dramatic activity designed for presentation with the focus on final production and audience reception.

genre: a method of categorizing play scripts. The major genres include *tragedy*, *comedy*, *melodrama*, and *farce*.

gesture: an expressive movement that communicates.

ground plan: a map of the stage as viewed from above, with doors, walls, and furniture indicated in scale; also called "floor plan."

house manager: the person in charge of the theatre building and its staff including the ushers. He or she may also be responsible for public relations and ticket sales.

imagination: the process of forming a mental picture of what is not physically present or of what has never been actually experienced; the process of combining and altering images from previous experiences.

improvisation: the spontaneous use of movement and speech to create a character or object in a particular situation. An intuitive and immediate response rather than behavior that is rehearsed.

inciting incident: an act which exposes the main problem or conflict of the play, setting the main action of the play in motion.

informal drama: Dramatic activities in which participants use their bodies, minds, and voices to create characters participating in an action. The term includes a wide range of dramatic activities and situations developed by and for the participants rather than for an outside audience.

leading in role: a technique used by the creative drama leader during the playing, in which the leader enacts a role that allows for some authority and control, to heighten and advance the playing.

lighting: the illumination of the stage by means of artificial light.

makeup: cosmetics used to change the appearance of the face and other exposed surfaces of the body in order to emphasize characteristics appropriate to a role.

method acting: Developed from the work of Russian actor/director Constantin Stanislavski, the American method emphasizes the internal, emotional approach to creating a role.

motivation: the actor's reason for doing or saying something. Actors are motivated by characters' objectives.

music: music used in a play; any melodic elements such as an arrangement of words. One of Aristotle's elements of drama, music also refers to the rhythm, pace, and mood of the play.

objective: the desire goal of a character which motivates action.

obstacle: that which delays or prevents a character from achieving a goal, thereby creating conflict.

open: to begin presenting a production to an audience; an actor's body position in which he or she faces toward the audience.

pantomime: action without words.

paralinguistics: voice qualities such as pitch, range, resonance, lip control, articulation control, vocalization, or noises without linguistic structure (for example, crying, laughing, grunting).

perception: the process or act of using the senses (sight, sound, touch, smell, taste, and kinesthesia) to gain information from the physical environment.

performance: the imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment—from play to rock concert, from solo presentation to ensemble collaboration.

playing: improvising or acting out characters in a scene or story.

playing space and audience space: an area for dramatic activities. For informal drama this may be simply the space surrounding a student's desk or a cleared space in a classroom without a designated place for observation by an audience. In formal theatre there usually is a clearly established acting area, or stage, and a designated audience area.

playmaking/playwriting: *Playmaking* is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end employing the general form and some of the elements of theatre. The product may or may not be shared with others. *Playwriting* is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a playscript form. It involves the ability to imagine the entire production scene and to put it into written form so that others may interpret it for the stage.

plot: the story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

proscenium: a theatre in which the audience sits on one side, facing towards the stage. Usually the action is viewed through an opening or frame (the Proscenium Arch), which separates the acting area from the audience space.

production concept: a vision the director develops about the meaning and significance of a play which is then rehearsed to fulfill that vision. The test of the validity of the director's concept is the degree to which it clarifies the meaning and enhances the power of the text. A design concept is the designer's interpretation of the director's vision.

properties/props: any object used on the stage (excluding scenery, lights, and costumes) such as furniture, utensils, ornaments, and personal possessions.

protagonist: the principal character who carries the main thought of the play.

puppetry: the animation of objects, ranging from hands and paper bags to dolls, which creates characters in dramatic situations.

replaying: enacting a scene or play again, attending to improvement noted in the evaluation; roles are sometimes exchanged so that students have the opportunity to play more than one character.

resolution: the final unfolding of the solution to the complications in the plot of a play.

response: reaction to stimulus presented by character, event, or environment.

role: the characteristic and expected social behavior of an individual in a given position (for example, mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

role-playing: enacting a person other than oneself in an improvisation based on a given dramatic situation.

scenario: a detailed description or outline of the dramatic action in a scene or play.

scenery/set: The arrangement of scenery (for example, curtains, flats, drops, platforms), properties, and lights to represent the locale in a dramatic performance.

script: the written dialogue, description, and directions provided by the playwright. In a musical, the spoken text of the play is generally referred to as the "book."

self-concept: a sense of knowing and appreciation of oneself; an awareness of one's potential, values, strengths, and weaknesses; an understanding of one's image as perceived by others.

sensory awareness: heightened perception of physical sensations and emotional states.

sidecoaching: a technique used during dramatic activities or rehearsals in which the leader or director offers suggestions or comments from the side to heighten and advance the playing.

social discipline: adherence to those beliefs, values, and behaviors deemed acceptable by the group.

sound effects: actual or simulated sounds used to create an aural atmosphere.

spectacle: includes all visual elements of production (scenery, properties, lighting, costumes, makeup, physical movement, dance).

spine: the essential action within the subtext that creates the climax and leads to the resolution. For a character, the spine concept is determined by motivation or the overriding compulsion behind all action.

spontaneity: a free, direct, immediate response to an experience.

stage left and stage right: the left and right sides of the stage from the actors' point of view as they face the audience. Stage right is on the audiences' left as they watch the action.

stage manager: the head of the production staff who, once the play opens, takes charge of the stage, the actors, and the crews.

steal: using movement, sound, or other activity to gain the attention of the audience when the focus should be directed elsewhere.

story dramatization: the process of improvisationally making an informal play based on a story. Children generally assume specific roles and collaborate to dramatize a story, often interchanging roles and experimenting with ideas under the guidelines of a teacher or leader.

style: the characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movements (e.g., romanticism, realism, naturalism), the method of individual playwrights, or anything that displays unique, definable properties in construction or execution. Stylized usually means anything that deviates from whatever is considered realistic at a given time. It is possible to have a dramatic style (provided by the playwright) and a theatrical style (provided by the director and collaborators).

subtext: the unspoken meaning or intention behind the actions and dialogue of a text or performance, which is implied by paralinguistic and nonverbal behavior.

technical acting: an external, intellectual approach to creating a role by finding the appropriate voice, walk, and physical aspects of a character.

technical rehearsal: rehearsal(s) devoted to practicing the various technical elements of a production, including lighting, sound, and the shifting of scenery.

text: the basis of dramatic activity and performance. Text can be written script or an agreed-upon structure and content as in improvisational work.

theatre: the discipline and art form that culminates in a dramatic presentation by actors, designers, and technicians on a stage or in a planned environment for an audience of onlookers. The term can also refer to the building designed for formal theatre presentations.

theatre games: spontaneous group activities limited by rules and group agreement; frequently used for warmup, motivation, and exploration of subtext.

theatre heritage: theatrical literature, history, lore, conventions, and taste that have accumulated across the centuries.

theme: the central thought, idea, or significance of action with which a play deals.

thrust stage: a theatre in which the action area is in the audience space, so that the audience sits on three sides of the stage.

transformation: the internal or external changing of a person or object into another through imagination.

trap: a unit in the stage floor that allows for appearances and disappearances of actors, props, or scenery.

upstage: the part of the stage farthest from the audience at the back of the set or stage space.

upstaging: an acting technique for gaining attention by moving upstage or away from the audience. The actor remains open, facing the audience, which causes those sharing the scene to turn to a closed position, facing away from the audience.

vocal characteristics: those traits which determine one's voice: pitch, volume, rate, quality.

vocal qualities: the characteristics of tone which distinguish them from all others. Qualities are most closely associated with mood and feeling.

warm-up: an activity in which the student focuses attention on limbering up the body, voice, imagination, or intellect.

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Weist, Dwight, and Robert Barron. *On Camera: How to Earn Money in TV Commercials and Other Media*. New York: Walker and Co., 1982.

Play Publishers

Anchorage Press
P.O. Box 8067
New Orleans, LA 70182

Baker's Plays
100 Chauncy Street
Boston, MA 02111

Coach House Press, Inc.
53 West Jackson Blvd., 510
Chicago, IL 60604

Dramatic Publishing Company
4150 North Milwaukee Avenue
Chicago, IL 60641

Dramatists Play Service, Inc.
440 Park Avenue South
New York, NY 10016

Harold Matson Company, Inc.
22 East 40th Street
New York, NY 10016

I.E. Clark, Inc.
Saint John's Road
P.O. Box 246
Schulenburg, TX 78956-0246

Music Theatre International
545 Eighth Avenue
New York, NY 10018

New Plays, Inc.,
Box 273
Rowayton, CT 06853

Pioneer Drama Service, Inc.
2172 S. Colorado Blvd.
P.O. Box 22555
Denver, CO 80222

Samuel French, Inc.
45 West 25th Street
New York, NY 10010

Tams Whitmark
560 Lexington Avenue
New York, NY 10022

Appendix D

Films and Video for Teaching Theatre

There are virtually thousands of videotapes and films available which can be utilized to assist theatre and drama instruction. Often a videotape or film can capture the spirit of a production and can convey the effects of performance to a class of students more directly than any other type of presentation. Many of the major plays have been filmed and are available on either film or videotape. Sometimes there are a variety of productions available, and students can compare interpretations of two people in the same role—for example, Dustin Hoffman and Lee J. Cobb in *Death of a Salesman* or Ann Margaret and Vivian Leigh in *A Streetcar Named Desire*. When film or video is used, students must be made aware of the differences between the media and a live theatre performance.

Teachers should also be aware that there are copyright regulations regarding the fair use of film and videotapes in the classroom. There are also restrictions on the length of time that a show taped off the air can be used in the classroom (normally it can only be shown within 10 days of the original broadcast). Teachers should also be warned that a videotape licensed for home use is *not* automatically available for presentation in a classroom.

There are a number of companies which provide films and videos for teaching which include permission for classroom use. For catalogues and information you might contact:

Bureau of Audiovisual Instruction
University of Wisconsin Extension
P.O. Box 2093
Madison, WI 53701-2093

Among the many companies which supply films and videotapes on the theatre are the following:

Ambrose Video Publishing, Inc.
381 Park Avenue South, Suite 1601
New York, NY 10016

Audio Brandon Films, Inc.
34 MacQuesten Parkway S.
Mount Vernon, NY 10550

Beacon Films
P.O. Box 575
Norwood, MA 02062

The Blackhawk Catalog
5959 Triumph Street
Commerce, CA 90040-1688

Broadway Heaven Video
263A West 19th Street, Suite 181
New York, NY 10011

Commedia Dell'Arte Communication
P.O. Box 2128
Manorhaven, NY 11050

Corinth Video, NY 11050
34 Gansevoort Street
New York, NY 10014

Facets Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614

Films for the Humanities
P.O. Box 2053
Princeton, NJ 08543

Films Incorporated
5547 North Ravenswood Avenue
Chicago, IL 60640-1199

Institute for Advanced Studies in Theatre Arts
310 West 56th Street, #113
New York, NY 10019

Ivy Film & Classic Video
165 West 46th Street
New York, NY 10036

Learning Corporation of America
108 Wilmot Road
Deerfield, IL 60015

Merit Audio Vision
P.O. Box 392
New York, NY 10024

Queue Educational Video
562 Boxton Avenue
Bridgeport, CT 06610

Reel Images/Filmic Archives
The Cinema Center
Botsford, CT 06404-0386

Stagestep
P.O. Box 328
Philadelphia, PA 19105

Theatre Arts Video Library
174 Andrew Avenue
Leucadia, CA 92024

In addition to filmed dramas and discussions on specific authors or historical periods, useful videos include:

The *Art of Film*. Film or videocassette. JANUS/Coronet Films, 1975-1985. 12 tapes or films.

A continuing series of films focusing on various aspects of the film experience; writing, performance, directing, editing, etc., using clips from classic films as examples.

Bousley, David. *Combat for the Stage and Screen*. Videocassette. University of Washington, 1985. 3 tapes.

A series of tapes on safely and dramatically placing scenes of fighting and dueling for the theatre, presented by the founder of the Society of American Fight Directors.

Heathcote, Dorothy. *Dorothy Heathcote Talks to Teachers*. Film. Northwestern University Films, 1973. 2 films.

Two lecture-discussions in which a leading authority on educational drama presents her techniques and theories on using drama with students.

Heathcote, Dorothy. *Three Looms Waiting*. Film. BBC, available from BAVI, 1972.

An inspirational film which presents English educator Heathcote working with drama with four widely varied groups of students.

Hedahl, Gordon. *The Making of a Musical*. Videocassette. UW-Whitewater, 1983. 4 tapes.

A series of tapes looking at the process of rehearsing, designing, casting, and acting in a production.

History of the Drama. Film or videocassette. Films for the Humanities. 10 films or tapes.

Ten films devoted to the major periods and styles of theatre. Each film focuses on the presentations of one or two major plays, edited to fit into a single class period.

Kerr, Walter. *Walter Kerr on Theatre*. Film or videocassette. Learning Corporation of American, 1970.

A leading critic uses excerpts from five plays to examine how theatre and film differ.

Lazarus, Joan. *Theatre Arts Discoveries*. Videotape. Madison, WI: University of Wisconsin-Madison, 1986.

A guide for leaders of informal drama, with effective role models and approaches to problems.

Leigh, Susan. *Voice Workout for the Actor*. Videocassette. Theatre Arts Video Library, 1989.

A basic vocal warmup with exercises for developing the voice.

Nye, Ben. *Makeup for the Theatre*. Videocassette. Ben Nye Company, Inc., 1988. 5 tapes.

A complete series focusing on special makeup problems.

Producing a Play. Film. WHA and UW-Madison, 1962. 4 films.

Four films (B&W) dealing with the basics of play production.

Royal Shakespeare Company. *Playing Shakespeare*. Film or videocassette. Films for the Humanities, 1980. 11 films or tape.

Director John Barton and the Royal Shakespeare Company explore the approaches to understanding and effectively producing Shakespeare for the modern audience.

State Evolves. Film. BAVI, 1966.

A (B&W) film tracing the development of theatre design from the Greek theatre to the 20th century.

Organizations—Individual Resources

For questions and problems, individuals are encouraged to contact the director or chair of theatre at a nearby university or college. Professional theatres and some of the major community theatres also have professional staff that may be able to provide assistance. The University of Wisconsin-Madison Department of Continuing Education in the Arts also regularly prints a useful directory of names and addresses.

In addition, the following organizations and agencies have interest in theatre programming.

American Alliance for Theatre & Education
Theatre Arts Department
Virginia Tech
Blacksburg, VA 24061

American Council for the Arts
1285 Avenue of the Americas
New York, NY 10019

ASSITEJ/USA, Inc.
International Association of Theatre for Children and Young People
P.O. Box 24629
Nashville, TN 37202

The Association for Theatre in Higher Education
Box 15282
Evansville, IN 47722

Department of Public Instruction
125 South Webster Street
Madison, WI 53707

FEDAPT
(Foundation for the Extension and Development of the American Professional Theatre)
270 Lafayette Street, Suite 810
New York, NY 10012

The International Thespian Society
3368 Central Parkway
Cincinnati, OH 45225

Midwest Black Theatre Alliance
7558 S. South Chicago Avenue
Chicago, IL 60619

National Alliance for Education in the Arts
1916 Association Drive
Reston, VA 22091

National Conference of Youth Theatre Directors
717 Lowell Hall
610 Langdon Street
Madison, WI 53703

National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Speech Communication Association
5105 Backlick Road
Annandale, VA 22003

Theatre Communication Group (TCG)
355 Lexington Avenue
New York, NY 10164

University of Wisconsin-Extension Library
104 Extension Building
432 North Lake Street
Madison, WI 53706

University of Wisconsin-Madison
Department of Continuing Education in the Arts
726 Lowell Hall
610 Langdon Street
Madison, WI 53703

U.S. Institute for Theatre Technology
330 West 42nd Street, Suite 1702
New York, NY 10036-6978

Very Special Arts-Wisconsin
1045 East Dayton Street
Madison, WI 53703

Wisconsin Academy of Sciences, Arts and Letters
1922 University Avenue
Madison, WI 53705

Wisconsin Alliance for Arts Education
P.O. Box 7841
Madison, WI 53707

Wisconsin Arts Board
131 West Wilson Street, Suite 301
Madison, WI 53702

Wisconsin Citizens for the Arts, Inc.
P.O. Box 1812
Madison, WI 53701

Wisconsin Coalition for Arts and Human Need (WisCAHN)
929 North 6th Street
Milwaukee, WI 53203

Wisconsin Communications Association
714 Lowell Hall
610 Langdon Street
Madison, WI 53703

Wisconsin Dance Council
727 Lowell Hall
610 Langdon Street
Madison, WI 53703

Wisconsin Foundation for the Arts, Inc.
6441 Enterprise Lane
Madison, WI 53719

Wisconsin High School Forensic Associations
714 Lowell Hall
610 Langdon Street
Madison, WI 53703

Wisconsin Humanities Committee
716 Langdon Street
Madison, WI 53706

Wisconsin Theatre Association
P.O. Box 8779
Madison, WI 53708

Theatre Supply Companies

Theatre Crafts Magazine (P.O. Box 470; Mt. Morris, IL 61054-0470) publishes an annual directory of companies that supply products for the theatre. You should also contact local suppliers of lumber, fabric, crafts, sewing, and construction materials. The following are companies which specialize in providing theatre supplies in Wisconsin.

Full Compass System
6729 Seybold Road
Madison, WI 53719-1100

Mainstage Theatrical Supply, Inc.
129 West Pittsburg Avenue
Milwaukee, WI 53204

Mid-West Scenic & Stage Equipment Co., Ltd.
224 West Bruce Street
Milwaukee, WI 53204-1693

Miller-Armstrong Costume Service
223 North Water Street
Milwaukee, WI 53202

Norcostco, Inc.
3203 North Highway 100
Minneapolis, MN 55422

Northwest Studios
2608 Nicollet Avenue
Minneapolis, MN 55408

Sound-Tech
2015 West Spencer Street
P.O. Box 1055
Appleton, WI 54912

TrepArt Theatrical
1932 East Park Place
Milwaukee, WI 53211

Wisconsin Theatres

American Players Theatre
Attention: Jane Elmer
P.O. Box 819
Spring Green, WI 53588
(608) 588-7401

Apple Corps Theatre
Attention: Donna Coughlin
Seven Fraust Circle
Madison, WI 53711
(608) 271-4651

Boulevard Theatre
Attention: Mark Bucher or Ann Arden
2250 S. Kinnickinnic Boulevard
Milwaukee, WI 53207
(414) 672-6019

Broom Street Theatre
Attention: Joel Gersmann
1119 Williamson Street
Madison, WI 53703
(608) 244-8338

Butch's Anchor Inn Dinner Theatre
Attention: Barbara Phelan
P.O. Box 2725
Oshkosh, WI 54903
(414) 236-5361

Fanny Hill Dinner Theatre
Attention: Don Hodgins
Route 5
Eau Claire, WI 54701
(715) 836-8185

Fireside Playhouse
Attention: Ed Flesch
P.O. Box 7
Fort Atkinson, WI 53538
(414) 563-9505

First Stage Milwaukee
Attention: Janet Hartzell
929 N. Water Street
Milwaukee, WI 53202
(414) 273-7121

Friends Mime Theatre
Attention: Barbara Leigh
P.O. Box 92127
Milwaukee, WI 53202

Great American Children's Theatre
Attention: Michael Duncan
P.O. Box 92123
Milwaukee, WI 53202
(414) 276-4230

Heritage Ensemble
Attention: David Peterson
720 Lowell Hall
610 Langdon Street
Madison, WI 53703

Inside Theater
Attention: Ed Rapport or Mark Simpson
P.O. Box 93116
Milwaukee, WI 53203

John Michael Kohler Arts Center
Attention: Joi Brown
608 New York Avenue
P.O. Box 489
Sheboygan, WI 53032
(414) 458-6144

Milwaukee Chamber Theatre
Attention: Montgomery Davis
P.O. Box 92583
Milwaukee, WI 53202
(414) 276-8842

Milwaukee Imagination Theatre
Attention: Nancy Weiss-McQuide
5964 N. Lydell Avenue
Whitefish Bay, WI 53217
(414) 962-7680

Milwaukee Repertory Theater
Attention: Betsy Corry
108 E. Wells Street
Milwaukee, WI 53202
(414) 224-1761

Northern Lights Summer Playhouse
Attention: Donald Daniels
1370 East Kings Road
Tomahawk, WI 54487
(715) 453-3398 (winter)
(715) 356-7173 (summer)

Pabst Theatre
Attention: Phillip Proctor
144 E. Wells Street
Milwaukee, WI 53202
(414) 271-4747

Peninsula Players
Attention: Tom Birmingham
Fish Creek, WI 54212
(414) 868-3287

The Rep (Madison)
Attention: Gian Morelli
Madison Civic Center
211 State Street
Madison, WI 53703
(608) 256-0029

Skylight Theatre
Attention: Cindy Rosten
831 N. Jefferson Street
Milwaukee, WI 53202

Southern Lakes Repertory
Attention: Jay Sierszyn
P.O. Box 267
Williams Bay, WI 53191
(414) 245-9197

Sweet Lips Theatre Company
Attention: Dennis Sutliff
N1893 Williams Drive
Waupaca, WI 54981
(715) 258-2185

Theatre on the Bay
Attention: Herbert Williams
University of Wisconsin Center-Marinette County
Bayshore Drive
Marinette, WI 54143
(715) 735-7477

Theatre X
158 North Broadway
Milwaukee, WI
(414) 278-0555

Wisconsin Shakespeare Festival
Attention: Thomas Collins
University of Wisconsin-Platteville
Platteville, WI 53818
(608) 342-1298

Wisconsin Union Theater
Attention: Michael Goldberg
800 Langdon Street
Madison, WI 53706
(608) 262-2204

Appendix H

Suggested Criteria for Play Selection

The following criteria are intended for the selection of plays to be presented to the public; however, they are also applicable for choosing plays to be studied or produced within the classroom. Rarely will any play, no matter how worthwhile or suitable it may be, incorporate all points in this criteria.

To make the best possible choice of play, each title should be evaluated with the following considerations in mind:

- ideas worth expressing (of lasting value to audience, cast, and production staff)
- characters worth doing (challenging to the performers)
- lines worth learning (good literary quality)
- potential for interesting technical production (challenging the interests and abilities of the production staff)
- suitable cast size (suited to the number, experience, and ability of those who may be expected to audition for roles)
- sufficiently different from other recent plays appearing locally (adding variety to the long-range program)
- helpful in expanding the school's theatre program (capable of extending and enriching interest in theatre)
- audience appeal (capable of inspiring a lively publicity campaign and bringing a suitable audience to the theatre)
- capable of production within the budget and with the facilities
  - — time element (rehearsal period)
  - — physical plant (size of stage, fly space, wings, lighting, and sound equipment)
  - — technical requirements (set, properties, lighting, sound, costume, and makeup)
  - — business aspects (box office, tickets, programs, publicity)
- performable with language and action suited to educational theatre (suitable for performance with little revision)

In order to strive for a theatre arts program of the highest quality and to provide students with a comprehensive and wide-ranging exposure to outstanding theatre, plays for productions should be considered which

- enrich and support the curriculum.
- are appropriate for the varied interests, abilities, and maturity levels of the cast, production staff, and audience.
- stimulate growth of factual knowledge, literary and dramatic appreciation, aesthetic values and ethical standards of the cast, production staff, and audience.
- provide opposing viewpoints on important issues in order that the cast, production staff, and audience may develop critical standards for making judgment.
- provide information reflective of the many and various religious, ethnic, and cultural groups.

When selecting a play for production, principle and reason should be placed over personal opinion and prejudice. Consideration should be given to

- truth and art;
- factual accuracy, authoritativeness, balance, and integrity; and
- quality of presentation, imagination, vision, creativeness, and style appropriate to the idea.